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the COMIC READER

February 1981
Number 188

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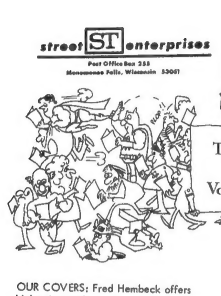

The COMIC READER
February 1981
Volume 1, Number 188

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OUR COVERS: Fred Hembeck offers Valentine wishes and peace between companies. On the back, a gallery of characters from everywhere by the late Alan James Hanley. Everybody is copyright their respective copyright owners.

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Marvel News

MARVEL SPOTLIGHT has been cancelled as of #11. #12 (cover below) was pulled from the presses at the last minute; the story meant for that issue -- which was to be one of the last CAPTAIN MARVEL stories before Jim Starlin deals with him in the MARVEL GRAPHIC NOVEL series -- will probably never see print. Jim Shooter felt that SPOTLIGHT was duplicating the efforts being expended on MARVEL SHOWCASE, and since this title wasn't selling too well anyway, the book was axed.

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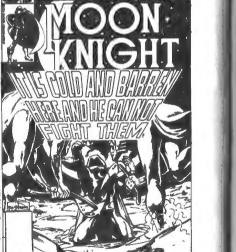
Also due for axing is MARVEL PREMIERE, which is also being phased out in favor of new titles. The final issue has yet to be determined. Since the original concept of the book (until recently, ignored) was to present three issues of the same feature, in much the fashion of the recent DC three-issue mini-series, the thinking is that from



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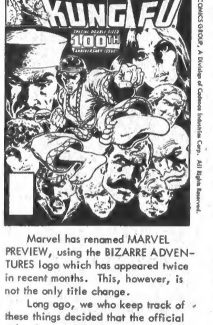
here on new concepts will be tried out as three-issue limited series.

STAR TREK will be going bi-monthly with #14. Sales are said to be fine, but Jim Shooter felt that the standards of quality they require could only be met by adding extra time to the production.

SPIDER-WOMAN is also going bi-monthly. This IS due to sales, which are expected to pick up following the X-Men crossover and a few months of Chris Claremont's new directions.



Marvel has renamed MARVEL PREVIEW, using the BIZARRE ADVENTURES logo which has appeared twice in recent months. This, however, is not the only title change.

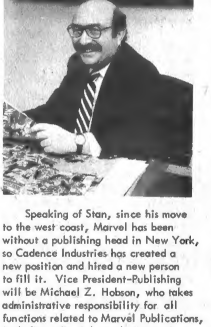
Long ago, we who keep track of these things decided that the official title of a comic book was the one which was being used in the comics' indicias. This is the name used for postal regulations and generally could be relied upon for the least amount of confusion when trying to figure out where we collectors should file the comic in our collections. (The PRICE GUIDE, on our urging, adopted this policy.) This has worked fine for almost everything published since the '30s -- until someone at Marvel decided to revamp the indicia style which has been used at Marvel since the '40s to put the issue number directly after

the title. In so doing, whoever was in charge managed to officially change no less than eleven titles. Some of them were subtle, and not earth-shattering -- THE MICRONAUTS became MICRONAUTS. Others became simple additions of the characters name to the anthology title: MARVEL TALES STARRING SPIDER-MAN, MARVEL SUPER-HEROES STARRING THE INCREDIBLE HULK, MARVEL SUPER ACTION STARRING THE AVENGERS. These are unwieldy, but pose no problem. However, also changed were MARVEL TEAM-UP and MARVEL TWO-IN-ONE, books whose characters change every issue, but who generally have a star, and MARVEL PREMIERE and MARVEL SPOTLIGHT, which were generally different every issue. POWER MAN was changed to POWER MAN AND IRON FIST finally -- but two titles of long-standing have had their position in the alphabetized listings changed by copying the cover logos. X-MEN is now THE UNCANNY X-MEN, and THE SPECTACULAR SPIDER-MAN is now officially PETER PARKER, THE SPECTACULAR SPIDER-MAN.

How are we going to treat these changes? Well, in the cases of the continually changing contents titles, like WHAT IF? (whose premise is sometimes longer than the contents listing), MARVEL TEAM-UP and MARVEL TWO-IN-ONE, we'll retain the titles' words common to each issue, so they won't change from issue to issue, despite the contents. All the others will be

treated as the official titles -- as dumb as this whole thing may be. So when you're putting your collection in order, curse Marvel for splitting up your X-MEN collection. (We tried full titles in this issue, but we plan to go back to the regular procedure next issue.)

For those of you who've missed it, here's good news: The Bullpen Bulletins Page will return in the books on sale in April. Jim Shooter will do most of it himself, with sometime contributions by Stan Lee (probably hyping new Marvel animation projects).



Speaking of Stan, since his move to the west coast, Marvel has been without a publishing head in New York, so Cadence Industries has created a new position and hired a new person to fill it. Vice President-Publishing will be Michael Z. Hobson, who takes administrative responsibility for all functions related to Marvel Publications, including editorial, marketing and production. Hobson comes from thirteen years in the Scholastic Magazines, Inc. company, his most recent position being Vice President and Publisher of

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their Book Club Division. James Galton, President of Marvel, stated that his diversified experience in publishing and especially children's publishing were instrumental in his hiring.

A couple of double-sized, 75¢ books are being planned to commemorate special issues. THE DEFENDERS #100 will definitely be a 48-pager. ROM #25 may be, though that will depend entirely on whether Sal Buscema finds the time to do it.

Neal Adams is said to be working on the X-MEN GRAPHIC NOVEL with Chris Claremont.

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FANTASTIC FOUR #232 will be John Byrne's first issue and the inker that was finally decided upon was — Byrne himself. That issue will be a "back to basics" issue, in which a certain amount of revamping and redesigning will take place. The villain will be Diablo. John is also writing the book, of course.

Byrne does hope to see Terry Austin ink his pencils for PETER PARKER, THE SPECTACULAR SPIDER-MAN when the time comes.

Marshall Rogers will do at least six issues of DOCTOR STRANGE. That makes him the "permanent" artist in our book.

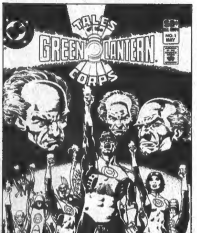
Denny O'Neil and Frank Miller hope to do this year's AMAZING SPIDER-MAN ANNUAL. The HULK ANNUAL will guest-star Captain Universe as Bruce Banner changes into the ubiquitous hero. There may be a ROM ANNUAL this year. If there is, Marie Severin will draw it.

Upcoming premises in WHAT IF? include "What if Spidey's clone had lived?," "What If The Silver Surfer Had Joined The Fantastic Four" (written by Bill Flanagan), and "What If The Champions Had Not Split Up?"

Marvel Productions Ltd. is in the process of selling a new series of 26 SPIDER-MAN cartoons for syndication in the fall of the this year. There has been no indication whether these will be done by the remnants of the De-Patie-Freleng studio (who handled the most recent series of FANTASTIC FOUR cartoons) or the Toho studio in Japan. What is certain is that they will adhere more strictly than anything before to the SPIDER-MAN comic books.

DC News

Sol Harrison, President of DC and veteran of 38 years at the company, will be retiring February 13, 1981. Harrison began his association with comics while working at Strauss Photo-Engraving, working on DC's MOVIE COMICS and other companies' separations. He was hired by M.C. Gaines and Sheldon Mayer to become Art Director of the All-American group in 1942, and became Production Manager of the entire DC line in 1944 when Harry Donenfeld and Jack Liebowitz bought Gaines out. Though he did a few art jobs and some inking, in the main his responsibilities covered coloring and production, his chief accomplishment being that he colored every DC cover until Irwin Donenfeld took over as publisher. Until the department was eliminated in the late '60s, he oversaw the custom separating DCs used to have on every cover. He was promoted to Vice President in charge of operations in 1973, a job which encompassed the responsibilities of merchandising and marketing, and was instrumental in the launching of the tabloid-sized comic. When Carmine Infantino was released in 1976, Harrison became President, and took over the business side of the operation as well.



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Jenette Kahn will become President and Publisher with sole responsibility for the operations of DC in all areas. Editorial Director Joe Orlando will become responsible for DC's creative efforts in all areas, including licensing, merchandising and special projects. Manager of Business Affairs Paul Levitz will be in charge of all licensing, circulation and foreign sales business affairs. Vice President-Production Jack Adler will have increased responsibility in printing and production, and will add advertising production to his duties. Treasurer Arthur Gutowitz remains the company's financial officer.

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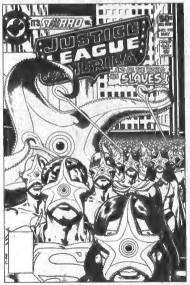
DC plans to jump onto the highly lucrative comic-shop-only distribution area when they publish MADAME XANADU #1, the oft-delayed-and-rescheduled Steve Englehart-Marshall Rogers story meant for DOORWAY TO NIGHTMARE. The 25 page story (which is being touted as "too adult for the Comics Code") will be accompanied by a J. Marc DeMatteis/Brian Bolland seven-pager done for MYSTERY IN

SPACE, plus a pull-out poster on cover stock featuring a specially-done Madame Xanadu drawing by Michael W. Kaluta, who also did the cover. The comic will be priced at $1.00, and will contain neither ads nor Comics Code symbol. It will ship in March.



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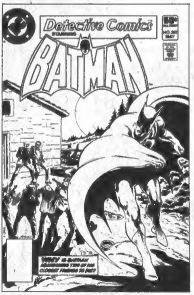
I erred last issue when I stated that the ALL-STAR SQUADRON insert would appear in two places. I misread my notes; the new Roy Thomas barbarian title will be previewed in WARLORD #48, not the ALL-STAR SQUADRON, which will appear only in JLA #193.

George Perez will be returning as regular artist on JUSTICE LEAGUE OF AMERICA with #192, having gotten sufficiently ahead of his deadlines on TEEN TITANS. That issue will be half of a two-part story involving the true origin of the Red Tornado. John Beatty will ink.

There'll be some revamping of the DIAL "H" FOR HERO feature at this early date. Ross Andru will take over as cover artist, and the tone of the book will be slightly modified, with the tone of the book changed to "more three-dimensional characterizations" with situations "more like TEEN TITANS'."

Cary Bates will be reviving The Prankster for use in a future issue of SUPERMAN. Following the return of Captain Strong in SUPERMAN #361, a two-part story will appear in #362-363 featuring "The Fever Plague," the illness which caused the death of Ma and Pa Kent. Lois and Lana both contract it.



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Before he left the book, Roy Thomas created a new villain called The Sportsman for BATMAN. Somewhat along the lines of Earth-Two's Sportsmaster, he will appear in #338, which will be scripted by Gerry Conway and drawn by Irv Novick.

That team-up will be reversed with LEGION OF SUPER-HEROES #278, which will feature a Gerry Conway plot and a Roy Thomas script. "Attack On The Ice Citadel" will reveal some background on Reflecto, the doomed Legionnaire. George Perez will become regular cover artist on the book with #277.

The Huntress will battle the Earth-Two Joker in WONDER WOMAN #281-283. Paul Levitz and Joe Staton continue on the strip.

UNKNOWN SOLDIER #254 will feature the debut of a new supporting character for the lead strip: Lady Jade, a femme fatale from the Orient. That issue will also feature the debut of the CAPTAIN FEAR strip in the book. It's done by David Michelinie and Walt Simonson.

THE FLASH #301 will be out of the ordinary in that heroic deeds will

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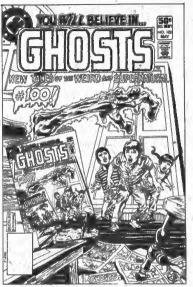

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have to be accomplished without the aid of a super-foe. The issue spotlights Barry Allen's boss Captain Frye, and explains why he's a stickler for punctuality. #302 will return to the norm as The Golden Glider returns.

Robert Kanigher wrote an entire issue of GHOSTS which has yet to be scheduled. All tied to a single theme, one story is set in the past, the next in the present, and the last in the future.

The Calculator, the villain who did a "Doctor Light" and battled a bunch of individual JLA-members before being defeated, returns to face The Atom in ACTION #522 by Bob Rozakis and Alex Saviuk.

Rich Buckler did the cover for WEIRD WAR TALES #102 featuring the Creature Commandos. That issue features a J. Marc DeMatteis/Bob Hall story called "The Children's Crusade," which features an attack by Nazi-controlled children, and a Dan Mishkin/Gary Cohn/Trevor Von Eeden tale

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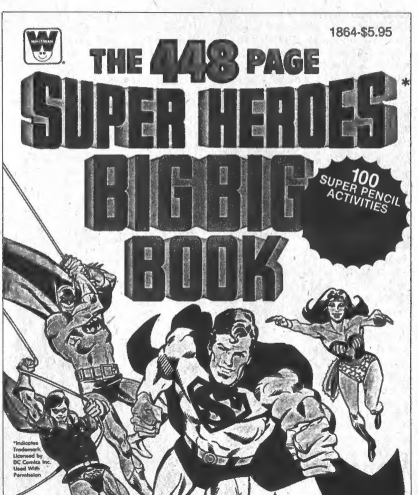
called "The Astral Attacker," which involves the world's most deadly video game.

THE BRAVE AND THE BOLD will feature the first team-up in that title of Batman with The Elongated Man in "The Hangman Club Murders." (Historians will recall that the last team-up of those two was their second annual -- and final -- team-up in DETECTIVE #343, September 1965. Let's hope that this time sales don't drop below the norm like they did that time.)

Whitman News

Whitman has finally come out with that 448-page comic/coloring book announced last year which features the DC super-heroes. SUPER HEROES BIG BIG BOOK retails at $5.98 (though we found it at $2.98) and contains reprints of the stories "The Comedy of Tears" starring Batman and Robin, "Luthor's Lost Land" starring Superman, "The Menace of the Mole Men" with Wonder Woman, and "Four Birds of a Feather" starring Batman and Robin. Each of these originally appeared as tabloid GIANT COMICS TO COLOR in 1975-76. Also included are 100 pages of Martin Naydel puzzle pages from '50s DC comics, with cut-outs of various super-heroes pasted over characters who originally appeared on them (Tomahawk, Nutsy Squirrel, Binky, etc.). The comics are quite well-done for coloring books, the only drawback being the changes in scale as these were all reassembled to fit the 8 1/2 by 11" coloring book format. Joe Staton did the cover.



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Coming Comics

BEEP BEEP, THE ROAD RUNNER No. 95, April. New. [2/19]

BUGS BUNNY No. 225, April. New. [2/19]

Walt Disney CHIP 'N' DALE No. 71, April. New. [2/19]

Walt Disney DONALD DUCK No. 228, April. Reprints. [2/19]

FLASH GORDON No. 32, April. The concluding portion of Al Williamson's adaptation of the movie is featured. [2/19]

GRIMM'S GHOST STORIES No. 55, April. New stories. [2/19]

Walt Disney HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 68, April. New. [2/19]

Walt Disney MICKEY MOUSE No. 211, April. Reprints. [2/19]

THE PINK PANTHER No. 79, April. New. [2/19]

TOM AND JERRY No. 334, April. Reprints by Harvey Eisenberg. [2/19]

Walt Disney WINNIE-THE-POOH No. 24, April. New. [2/19]

YOSEMITE SAM No. 72, April. New [2/19]

BUCK ROGERS No. 12, April. New. Buck is a prisoner of Mitos on Ersta and a 20th century man who's unstuck in time wreaks havoc on the Inner City. Story by J. Marc DeMatteis and Alden McWilliams. [2/26]

DOCTOR SOLAR, MAN OF THE ATOM No. 28, April. New adventures of Western Publishing's only contemporary costumed super-hero from the '60s (The Owl was a revival!). [2/19]

LOONEY TUNES No. 37, April. New. [2/26]

Walt Disney UNCLE SCROOGE No. 185, April. Reprints. [2/26]

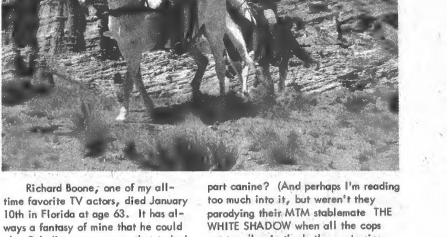
WALT DISNEY'S COMICS AND STORIES No. 487, April. Half new and half reprint material. [2/26]

Media Reviews

Well, well, well... You remember that I mentioned that a TERRY AND THE PIRATES film would begin shooting in February? You remember that I mentioned that a BRENDA STARR movie would begin some after? You remember I mentioned a new series of STAR TREK two-hour TV movies? Well... First, Avco-Embassy has yet to raise the required $12,000,000 for TERRY, though they do have a script. Friedman-Meyer Productions is being sued by another company which claims to own the rights to a BRENDA STARR movie, National Film Investors, so director Richard Fleisher

can't begin that film. And Paramount has yet to even sign William Shatner to a TV series contract, much less Leonard Nimoy. So, don't hold your breath, will ya?... The makers of the ANNIE film, meanwhile, HAVE selected an Annie: Aileen Queen, a nine-year-old veteran of the stage play (though not as Annie)... The SUPERMAN II showings in Australia, France, Italy, Spain, Brazil, et al. are doing gangbusters business (see the review at the end of this column). The end of the film carries a notation to watch for SUPERMAN III... Bo Derek's remake of TARZAN, THE APE MAN will showcase considerable portions of her epidermis. Yawn... Ray Bradbury is writing a sequel/update to THE DAY THE EARTH STOOD STILL. His work will include multiple endings to the story, one of which will be selected for the screenplay, which will be done by another writer... John Boorman's King Arthur/Knights of the Round Table film has been renamed EXCALIBUR (since there have been too many films with KNIGHTS in the title recently), and will be out in April... The CBS-shown SPIDER-MAN live-action series of a couple of years ago has been bought for syndication by Teleworld. The fourteen hours of programs will be syndicated in the form of seven two-hour movies... The new series of SPIDER-MAN cartoons from Marvel Productions Ltd. are being prepared with the idea of compiling three or four of them for distribution overseas and to paycable as feature-length movies. That would seem to imply that there will be some elements of continued stories incorporated in the series... Hanna-Barbera and Ruby-Spears have agreed to pay the Motion Picture Screen Cartoonists Local 839 $250,000 and $50,000 respectively in compensation for those companies having sent animation work overseas after having agreed not to. The defunct DePatie-Freleng studio, also mentioned in the grievance, made no settlement. The money will be put into a new training program for new animators to be schooled in the art of full animation... Nelvana Productions' animated feature DRATS will feature original songs by Debbie Harry, Cheap Trick, Lou Reed and Earth, Wind and Fire... James Fox, who gave up acting for five years to become a Christian missionary, will star in the new TV series in England based on the long-running comic strip DAN DARE. You may be more familiar with the work of James' older brother Edward... NBC's PROJECT PEACOCK series is a new irregularly-scheduled children's series which will feature at least two episodes of interest. The first is an episode written by Charles Schulz called THE BIG STUFFED DOG, which stars WKRP's Gordon Jump. The story involves a little girl and a large stuffed Snoopy doll. The other is called THE ELECTRIC GRANDMOTHER, and is an adaptation of Ray Bradbury's short story I SING THE BODY ELECTRIC by Jeff Kindley. You may recall that THE TWILIGHT ZONE also adapted that story under its original title... Speaking of TWILIGHT ZONE, a new TZ digest will appear February 25th. Harlan Ellison and Joyce Carol Oates have stories in the first issue, which announces an amateur-story contest in which the prize is an original Rod Serling script from the show... NBC, always on the lookout to revive old, dumb series, is doing THE MUNSTERS' REVENGE, featuring original cast members Fred Gwynne, Yvonne DeCarlo and Al Lewis... DC-writer Bob Haney served as consultant on a CBS TV movie called THIN ICE. The movie stars Kate Jackson and Lillian Gish and should appear sometime this spring.

attempt to inject a leading-man type from the Richard Gere mold (sounding exactly like Peter Strauss) in the role of Archie Goodwin. I much preferred the late Thayer David and Tom Mason, who starred in the pilot filmed in '77. However, the writing is intelligent and there are far fewer squealing tires and beatings than other detective shows of late. Unfortunately, I don't think it has much of a chance against DUKES OF HAZZARD... The second NBC show I like a lot is, unfortunately, off at the moment. HILL STREET BLUES has nothing in common with LOU GRANT, despite NBC's advertising hype and the blurbs that they lift from various reviews, except the fact that there are a lot (a lot) of characters who have interesting personalities. Chuck Fiala has commented that these are people you WANT to know more about, and that's something by itself these days. When was the last time you saw a cop show in which one of the cops was in all likelihood



Richard Boone, one of my all-time favorite TV actors, died January 10th in Florida at age 63. It has always a fantasy of mine that he could play Paladin once more so that today's generation could see how fine an actor he was, and I believe even at 63 he could have played him to my satisfaction. It has been the source of my astonishment that Boone never won an Emmy, which just goes to show, I suppose, how unfair and silly awards are. If you ever get the chance to see HAVE GUN, WILL TRAVEL reruns do yourself a big favor and take it. An excellent series.

NBC has finally come up with a couple of watchable shows. NERO WOLFE, a throwback to the mystery-novel style of detective programs, is enjoyable, if not quite perfect. William Conrad is a bit too familiar to accept immediately as the rotund and acerbic Nero, and Lee Horsley seems a bit too much like stunt-casting, an part canine? (And perhaps I'm reading too much into it, but weren't they parodying their MTM stablemate THE WHITE SHADOW when all the cops got together in the bathroom to sing doo-wop?) Let's hope that NBC brings it back... My blanket condemnation of the season's sitcom fare neglected to allow for my partial liking for aspects of BOSOM BUDDIES. Ignoring the extremely dumb (and unnecessary) transvestite angle, and focusing instead on the advertising agency premise, I find a likeable pair of characters acted with comic flair by Tom Hanks and Peter Scolari. The writing is unreliable but sometimes good, and these two guys are among the few on TV who show evidence of actually having watched TV in their lives, coming up with a whole mess of TV allusions... And I'm continually amazed at the variety and excellence of WKRP IN CINCINNATI, my current favorite show.

Not to rain on anybody's parade, but both TV GUIDE and VARIETY have

seen fit to give favorable reviews recently to Rick Mitz's 1980 book, GREAT TV SITCOMS, and I have to point out that much of their praise is for something which for the most part does not exist in the book. I'm speaking of the research aspect of the book, which both reviewers seemed so impressed with. Aside from actually watching a number of episodes of the series he spotlights (about thirty series), mostly getting things right, the rest of the book contains rewritten descriptions of comedies taken from the two encyclopediae of TV shows published prior to his book. In his cast listing for M*A*S*H, for example, Mitz duplicates the error made by Brooks and Marsh's DIRECTORY TO PRIME TIME NETWORK TV SHOWS in listing Igor as being played by Jeff Mitchell instead of Jeff Maxwell. And most of the '50s series descriptions are not-too-subtly swiped from Vincent Terrace's COMPLETE ENCYCLOPEDIA OF TV PROGRAMS (compare, for example, his description of the JOE PALOOKA series). These convenient "shortcuts" are simply laziness, which doesn't deserve to be rewarded by buying the book.

Speaking of M*A*S*H, it seems current-producer John Rappaport went to the Murray Boltinoff school of story telling. A recent episode, for reasons unknown, built itself around the 1951 World Series, and the stock footage of Bobby Thompson's dramatic pennant-winning homer for the Giants. Since this was the only series during the period of the war which featured Bobby Thompson winning the pennant in a playoff game's final inning, and since the episode's duration was at least ten months, the thing began with New Year's celebrations by the outfit. Unfortunately, by doing so, they've sacrificed any logic or sense of realism the show had. It's patently impossible for the episode to have happened. The war began in June of 1950, and we know that Henry, Trapper, Frank and Radar each served their full hitches (which were at least one year each -- and since Frank left some time after Trapper and Henry, and Radar some time after that, we're speaking of at least a year-and-a-half to two years duration). There have also been three Christmas episodes, which take care of the three Christmases during the war. And Eisenhower and Nixon have been spoken of as being in office. It's at LEAST 1952 -- and since the war ended in July of '53, there could have been no way for the New Year observance and a World Series to be fit into the show's chanology except in '51-'52. If it had been up to me, I'd have scrapped the whole idea (it wasn't that good anyway). Where's Gene Reynolds when you need him? The last two producers (Jim Mulligan, co-producer of the '79-'80 season, is now Executive Producing THE JEFFERSONS, which shows you the level of his talent) seem to be the only ones we can blame for the recent non-comedies filled with puns from every mouth (and puns are NOT funny as a steady diet), yelling and sneering. And now for having to come up with parallel-world theories to explain one more bad episode. Sheesh. - Rona Blabbit

As you may know, SUPERMAN II was released in Australia and Europe this winter, as each market decides which release date would work best in their country. Since the movie won't show up here until June, it isn't fair to reveal too much of the surprises and plot twists, but French readers Jean-Daniel Breque and Patrick Marcel have taken it upon themselves to give us their views of the film. Included with the review are selected stills taken from the French set of SUPERMAN II stickers. -RB

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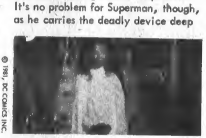
SUPERMAN II
By Jean-Daniel Breque and Patrick Marcel

The film begins with the opening credits alternating with short recaps of the first movie, and we once again see young Kal-El fleeing the soon-to-be annihilated planet Krypton, landing on Earth, being found by Pa and Ma Kent, growing up, leaving for the North Pole, there to build the Fortress of Solitude with the enigmatic green crystal, masquerading as Clark Kent, and accomplishing his first exploits as Superman, rescuing Lois Lane and saving California from nuclear holocaust.

The Daily Planet, on an ordinary day: Clark Kent arrives in Perry White's office, as awkward as ever. The big story today is that three terrorists have taken a group of tourists as hostages on top of the Eiffel Tower; they've gotten hold of a hydrogen bomb and are asking an enormous ransom. And who's covering that story?

"Why, my best reporter -- Lois Lane, of course!"

No need to say more. Before Perry has had time to finish giving his directives to Clark, a red, blue and yellow blur streaks across the Atlantic to the rescue. And just in time, too, as an accident has set the bomb ticking towards explosion. It's no problem for Superman, though, as he carries the deadly device deep



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into space, leaving it to detonate harmlessly... or so he thinks. For unknown to him, the thermonuclear shock waves from the conflagration have struck some weird crystal gliding by, and, destroying it, have set free the three criminals from the beginning of the first movie. Now freed from the Phantom Zone, General Zod, Ursa and Non, amazed to discover their super-powers, land on the Earth's moon and casually slaughter a Russo-American exploration team. They then decide to go conquer the blue "Planet Houston" that houses such frail creatures as these humans prove to be. On their first stop there they destroy, raze, demolish and otherwise damage a small mid-American town despite the attempted interference of the Army.

But as they prepare to move on to Washington, D.C. and the White House, what is Superman doing? Well, as Clark Kent, he is in Niagara Falls with Lois Lane, both under the name of Mr. and Mrs. Smith (!) investigating for Perry White the honeymoon racket. And as the stay goes on...

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Something stupendous happens! This plot twist is so unexpected that it can only be surpassed by the second one that happens as a direct consequence of it! If you want to enjoy the full surprise, you'll be well advised to avoid all the various articles on the film, as someone is sure to spill the beans. And, as both plot-twists affect the course of the entire movie, there's precious little which can be

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said, except that Lex Luthor escapes from jail and joins forces with the Villainous Three. Let's deplore the too-short appearance of lovely Valerie Perrine. And that tremendous fight (that's no surprise) occurs near the end, both in Metropolis and in the Fortress of Solitude. Countless jokes signal the guiding hand of director Richard Lester, including one with a billboard on the Metropolis equivalent of Times Square. And for those who notice this sort of thing, there's a silent cameo by uncredited French actor Jean-Pierre Cassel, a personal friend of Lester's. See if you can spot him!

There are a few rough points occasionally, though, especially in a plot that relies often on coincidence, the freeing of the villains being a glaring instance. And other things are slightly annoying, as non-super-powered people walk and hitchhike to the North Pole from America in a matter of hours and with a minimum of trouble -- or, as Luthor effects his getaway in a balloon without any sign of pursuing helicopters. It's what movie scenarists term as comic-book-like implausibility. Let's pass over sound effects in deep space, or thermonuclear shock waves buffeting Superman in a vacuum; that's the legacy of STAR WARS. But besides powers of Superman's and the Renegade Three's that John Byrne is going to delight in explaining, there is a boo-boo of the first magnitude: Superman saying of General Zod that he used to be his playmate at school, which is patently impossible. This may be a goof that ranks up there with the Kessel Run boast in STAR WARS, but it may also be a consequence of the complete excision from the film of any trace of Marlon Brando, due, as you know, to the cost of his performance. So, imagine when you see the film that the green crystal is the receptacle of Jor-El's personality, powers and essence, and there should be an explanation plausible enough; it's also very intriguing!

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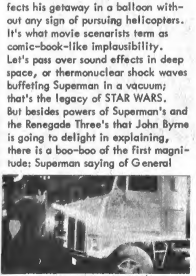

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But all of this is mere quibbling, which you realize only after you have left the theater. Even some of the special effects that are not perfect do not detract from the film, as exhilarating and well-directed as it is.

Everybody gives great performances too, with Christopher Reeve always as good as Clark Kent or as Superman, awkward or dashing as the role commands, altering magically his whole attitude so that one can fully understand why Lois doesn't recognize Clark as Superman. Terence Stamp is cold and fascinating as the murderous General Zod, more interested in the thrill of conquest and the challenge than in enjoying his success. Margot Kidder, Sarah Douglas, Jack O'Halloran, all are to be congratulated on fine acting.

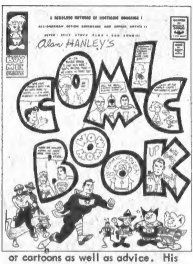
But the best part of the film is that fabulous fight scene in Metropolis, especially that very human counterpoint to the devastating super-antics: the police of Metropolis, watching in awe this clash of titans (to coin a phrase!) cheering Superman on while dodging falling chunks of masonry, staggering during super-humanly-created earthquakes, or avoiding the cataclysmic effects of super-breath -- you'll believe a car can fly! It all brings home the huge scale of Superman's exploits, and adds realism to what could have been otherwise nothing more than a million-dollar comic book.

Oh, and after all, you may as well know how the picture ends. It ends with: "Coming soon: SUPERMAN III."

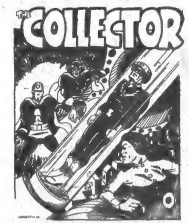
You won't want to miss THAT appointment. WE won't.

Obituary

Alan James Hanley was killed December 24th when his car left the road a block from his home. He was 41 years old. We've known him for twelve years and he was always ready to come to our rescue with covers



or cartoons as well as advice. His friends can take solace in the fact that at the time of his death, he was far happier than he had been in recent years; he was acting in local theatrical productions and had just recently been accepted for Charlton's fan project, CHARLTON BULLSEYE. I know that one of his dearest wishes was to be published in professional



comics, and he came close a couple of times, having done text illustrations for Charlton in the early '70s and work for CRAZY MAGAZINE in the recent past. But somehow he could never find it within himself to compromise his style or ideas to fit what is now commercial, and it remained an unfulfilled goal of his.

AUCTION BLOCK
RIP
HERE LIES
ALAN HANLEY
HE WAS A GOOD GUY
HE WAS A GOOD FRIEND
HE WAS A GOOD ARTIST
HE WAS A GOOD WRITER
HE WAS A GOOD MAN

When he congratulated me on my sale of a script to DC last summer, I could see the small note of resentment amongst his genuine gladness for me, and I purposely played it down, offering encouragement for his chances of selling some recently submitted HOUSE OF MYSTERY ideas.

Alan (or Jim, as we called him later) was living in Illinois when we first met him at a meeting of Chicago comic collectors at the savings and loan on Irving Park. That was in '70, and he supplied us with artwork for our first fanzine, COMICS COMMENTARY, doing the cover to '71's #6. By this time he had already been

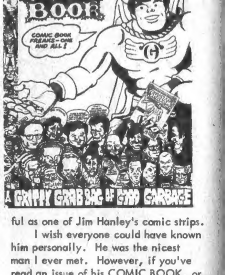
published in scores of fanzines, and had published five issues of his own comic book, appropriately called COMIC BOOK. It's my belief that he holds the record in fandom for most appearances in fanzines, having (in all probability; he was quite prolific) contributed to two hundred different issues or more.

I was not very close to him; we probably exchanged no more than twenty sentences in the duration of our acquaintance. Jerry knew him better, and Chuck and Jim knew him far better than either of us. I'll let Jim say a few words about him now.
- Mike Tiefenbacher

Approximately nine years ago, when I first said hello to Alan James Hanley in Joe Sarno's Chicago basement/comic shop, I was a fan getting to meet an idol. I loved his comics, and there was nothing I'd have liked more than to have been able to produce a comic strip to compare with GOODGUY.

A few weeks ago when I said my final goodbye at his funeral, I was a

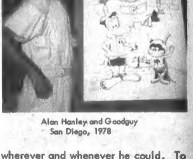
friend bidding farewell to a friend. But aside from how well we had gotten to know each other over the years, some things haven't changed between then and now. I still love his comics, and there is still nothing I'd like better than to produce something as pure and wonder-



ful as one of Jim Hanley's comic strips.

I wish everyone could have known him personally. He was the nicest man I ever met. However, if you've read an issue of his COMIC BOOK, or a GOODGUY adventure, you've come pretty close to knowing him personally. Jim Hanley's work was Jim Hanley himself. When you read one of his strips, you knew how he felt. He WAS Goodguy.

And like Goodguy, he lent support



Alan Hanley and Goodguy
San Diego, 1978

wherever and whenever he could. To me, to Chuck, Russ Maheras, Gary Reynolds, Gary Ricker, Joe Sarno, George Brea, Jerry and Mike, "The Gang"... he was always positive with us, always urging us to keep going, to

try something new. There was never a time after we got to know him when he wouldn't greet Chuck and me with "I got an idea for you guys" or "There's something I wanted to talk to you guys about..." We all shared a love for comics in general -- all kinds from all times, and we all shared the desire to someday be a part of it.

Hanley, Mike Tlefenbacher, Engel, John Tlefenbacher, Sinkovec
Minneapolis, 1979

We all wanted to succeed, and we wanted to do it together. And so I'm sorry now for some of the plans not carried out, some of the ideas dismissed as too much trouble...

But as always in death, we're left with regrets and memories, and for every "I wish..." there's a "Remember when?"

Like the 1978 San Diego Con which Chuck, Hanley and I spent in a swell suite of rooms that the hotel gave us by mistake... The three of us at a convention party enthralled for an hour by Jack Kirby's ideas about comics, the future, and outer space... Fooling around on the hotel's closed-circuit TV channel at three in the morning, accompanying Jim's onscreen caricaturing with interpretive readings from the NATIONAL ENQUIRER... back in the hotel room cracking up until we were helpless over some Bob and Ray tapes obtained in the dealers' room.

The many talks with Chuck and me and other friends on comics, and people and fandom. Innumerable discussions held in coffee shops at cons, and one particularly inspiring session with Chuck and me on a Sunday night at my wife's and my apartment.

He made some recommendations for us, and we worked a couple of huge private parties with him, doing caricatures of the attendees, and how I wish I had a photo from that second one -- the three of us in white from head to toe wearing sailor hats and leis, sitting under fake palm trees, pads in hand, while the party guests lined up, live lions and tigers roaring from nearby cages, and monkeys and macaws chattering overhead.

There's no way of knowing, I suppose, how many people have enjoyed all the work he gave fandom, and I wouldn't even attempt to guess at how many people have laughed at his cari-

Chuck Fiala, Scott Shaw
Jim Hanley, Jim Engel
San Diego, 1978

catures over the years. The total would be enormous.

But through all the years, and all the parties, bar mitzvahs, and free-lance jobs, he never stopped drawing the adventures of his characters for friends and fandom, and he never gave up trying to "make it" with his beloved creations.

And the comic "industry" never gave up saying "Thanks, but no thanks," to work that contained more love, and hope, and honesty than all the commercial comics of the last twenty years combined. People who think that characters like Goodguy, The Spook, Capt. Thunder, All-American Jack, The Mitey Buggers, Dick Drake, or Thug The Barbarian were "copies" or "swipes" missed the boat entirely. They were (and are) the SPIRIT of comics, packaged in recognizable, familiar forms, but acting out the kind of wonderfully human stories that are so sadly lacking in so-called "real" comics today.

Jim Hanley never lost his dream to someday work for the big comic book companies, and the fact that he died without realizing that dream was an initial source of sadness for me. But Hanley's world was not one where peo-

A. J. Hanley going to the banquet dressed as Jim
San Diego, 1978

ple called each other "scum" and "garbage," and they did not "trash" or "waste" each other. And with the exception of the Captain Marvel he loved so well, I'm not sure that the world of contemporary "commercial" comics had a place for him. I can't believe he could have been happy illustrating someone else's words and de-

Jim Engel and Jim Hanley
Minneapolis, 1979

picting the violence and lewdness that have become such a big part of comics today.

And I can't help but think that, in the end, in spite of his not achieving his personal goal, that the hundreds of pages of delightful, heartwarming stories he has left us are a much greater achievement and infinitely more valuable than anything he could have done as a hired talent catering to someone else's views of what makes a good comic.

Maybe it seems too bad that Hanley could never conform enough to achieve a goal, but I think that what's really too bad is that the rest of the world couldn't conform a little more to Jim Hanley's view of it.

So long, A.J., I miss you already.
- Jim Engel

Soon after his death, we received this letter from Jerry Bails:

I just received the bad news of the death of our good friend, Alan Jim Hanley. What a terribly sad way to end a decade. I will always remember how Alan's talent and good humor illuminated the 1970s. My letterhead, which he designed, will remain my tribute to his special ability to recreate all that was good in the Golden Age of Comics. He helped us all stay young forever. He was a cartoonist supreme and one of Fandom's Finest, a model (I hope) for young, aspiring cartoonists. - Jerry Bails

The last we heard, Alan Jim's Charlton story was uncompleted, but his widow Maureen and his friend Dennis Jensen hoped to see if they could finish it off for publication.

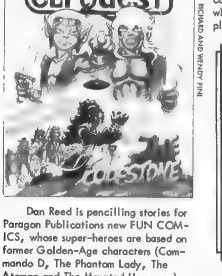
He was married to Maureen for eight years and they had two girls,

Jim Van Hise
Fiala, Jim Hanley
Scott Shaw, Engel, Marty
San Diego, 1978

Kim and Krista. They own their house, but beyond that, little was left. Messages of sympathy or memorial donations can be sent to his family to help them cope with their financial obligations and show how much we all cared about him. The address is: Mrs. Maureen Hanley, Route 2, Cinder Lane, Camp Douglas, WI 54618. We'll all miss him. -MT

Bit A1

ELFQUEST #9 will be distributed in February, with a 44-page story called "The Lodestone" -- a little late because it took Wendy Pini that much extra time to do the additional twelve pages more than normal. The price stays the same, however -- it's still $1.25. Information on subscriptions and back issues can be had by writing WaRP Graphics, 2 Reno Road, Poughkeepsie, NY 12603.



Dan Reed is pencilling stories for Paragon Publications new FUN COMICS, whose super-heroes are based on former Golden-Age characters (Commando D, The Phantom Lady, The Ataman and The Haunted Horseman), and which will have a salute to Simon and Kirby in the first three issues. #1 is $2.50 plus 65¢ postage from Paragon Publications, Box 1216, Longwood, FL 32750.

Schanes and Schanes' SEVEN DREAMS OF SINBAD by Frank Ciroccc has been published as you can see from the illustration below. It is a signed, numbered limited edition of 1200 copies, consisting of six black and white duotone plates and one full-color plate. The price is $20.00. Write Schanes and Schanes, P.O. Box 99217, San Diego, CA 99217.

Bill Crouch Jr., in association with Wally Wood, has issued a fully authorized edition called WOODWORK which contains reprints of the first version of WIZARD KING, the complete ANIMAN and PIPSQUEAK PAPERS, and covers. It retails for $5.00, and with 75¢ postage it can be ordered from Sea Gate Distribution, 6514 20th Avenue, Brooklyn, NY 11204.

A new weekly continuity comic strip is being launched by the Al Smith Feature Service. Entitled THUNDERBOLT, it's a science-fiction/super-hero strip by Robert Seppi, who has drawn the Davy Crockett Jr. panel in the '50s as well as assisting Russell Stamm on INVISIBLE SCARLET O'NEIL and CANDY. Samples of the strip appear on this page.

John Putnam, art director of MAD Magazine, died November 30th in Munich, Germany, where he had been since the MAD staff trip in October. He was 64. He attended the Art Students League, and entered comics in 1942, doing backgrounds on Captain Marvel for C.C. Beck. Later, for

Quality, he drew BLACKHAWK (1948) and romance comics ('49-'52). When MAD became a magazine in 1955, he became Production Manger, then Art Director, and had been with them ever since. In that time he designed lettering and conceived cover ideas and article premises, as well as overseeing the art department. His friend George Woodbridge stayed with him during his hospital stay in Germany and was with him when he died.

Longtime comics fan and former TCR-columnist John McGeehan died sometime after Thanksgiving from a self-inflicted gunshot wound. He was 40. He and his brother Tom had made it a project of theirs to collect every fanzine published over the years and during the '60s they contributed a checklist of fanzines for TCR under a number of editors. While we published the GAZETTE, he also aided in finding some of the old comic strips we needed to track down for publication. He will be missed.

The CEREBUS Fan Club has expanded its plans for its membership kit, and the yearly cost of membership is now $5.00, which covers membership cards, posters, and other goodies. Write Fred Patten, 11863 West Jefferson Blvd., Culver City, CA 90230.

Comix World Checklist

By Clay Geerdes

UNDERGROUND

AGENT GEDON [$3.50 postpaid from Joe Zabel, 185 Maple Drive, Youngstown, OH 44512]. Magazine style; slick art. 36 pages, black and white.

ANGST [$2.00 postpaid]. 26 pages, magazine style, with art by Patrick Block, Fred Behrendt, Ed Devore and Garry Hardman.

CEREBUS No. 22 [$1.25 from Aardvark-Vanaheim Press, 221 Queen Street South, No. 1401, Kitchener, Ontario CANADA N2G 1W5]. "The Death of Elrod."

COCAINE COMIX No. 2 [Last Gasp, 2180 Bryant, San Francisco, CA, $1.50]. Edited by George DiCaprio. Cover by Rojero. Adults only on all undergrounds (except CEREBUS).

EL VIBORA No. 10 [Write for information from J.M. Berenguer, Apartado 216, Sant Cugat del Valles, Barcelona, SPAIN]. Translated "The Viper," this is Spain's major underground anthology book. Slick paper and 70 pages, it contains reprints of American artists like Griffith, Shelton, et al. Local art is by Nazario, Ceesepe and Mediavilla. #11 will contain a color section. Superlative graphic art; highly recommended.

DR. ATOMIC No. 6 [$1.50 from Last Gasp]. Larry Todd.

DOPIN' DAN No. 4 [$1.50 from Last Gasp]. Ted Richards.

FOO, THE COMPLETE [$16.00 a set until July 1st, 1981 from Bijou Publishing Empire, 3506 Merchandise Mart Station, Chicago, IL 60654]. In 1958, Robert Crumb and his brother Charles published their first comic. It was FOO, named for a word that appeared endlessly in Bill Holman's SMOKEY STOVER, and contained Crumb comics inspired by EC and MAD. Jay Lynch has republished facsimiles of the three original issues, which originally had tiny print runs.

© ROBERT AND CHARLES CRUMB

HONKYTONK SUE No. 4 [$2.25 from Boze Bell, 707 West MacKenzie, Phoenix, AZ 85013]. More adventures of Bob's Country Western heroine. One of the best underground innovations of the late '70s.

MAXWELL MOUSE FOLLIES [No address given]. Excellent funny animal work by Joe Sinardi, drawn in 1978. Ask for this one in your local store. Sells for $2-3.00.

THE MONDAY FUNNIES No. 2 [75¢ postpaid from P.O. Box 19818, Portland, OR 97219]. Worth supporting. 18 pages, 7 x 8 1/2" with blue, brown and orange overlays on the cover.

RAW No. 2 [$5.00 from Raw Books, 27 Greene, New York, NY 10013]. Large-sized magazine which runs a lot of underground art. Spiegelman and Joost Swarte in #2.

TELE-TIMES No. 22 [$2.50 postpaid from Berkeley Inn Hotel, Room 414, 2501 Haste, Berkeley, CA 94704]. Published by Bruce Duncan, this is 228 pages (yeah, I know, choke!), features interviews and art by Kim Deitch (two pages of art) and Bruce Simon (one drawing). Other material offers an inside look at Berkeley's street culture. Duncan lives inside that scene. TELE-TIMES #21 had a Crumb cover and Duncan featured a long interview with Crumb and Aline.

TOP COMEDY AND BOTTOM BURLESQUE [$5.00 postpaid from Bruce Duncan, address above]. 100+ pages; an assortment of "cartoons about sadomasochism."

TITS 'N' CLITS No. 6 [$1.50 from Last Gasp]. Edited by Joyce Farmer. (Farmer is interviewed in COMIX WORLD #164. She is now the sole publisher of Nannygoat Productions in Laguna Beach.)

NEWAVE COMIX

THE COLLECTOR'S GUIDE TO NEWAVE COMIX [$2.41 postpaid from Comix World, Box 7081, Berkeley, CA 94707]. First edition, 1980. A listing of all the newave and mini-comix of the seventies with pages designed by the artists who did them. 24 pages.

ANAL RETENTIVE HORROR COMICS [25¢ and a stamp from Clark Dissmeyer, 105 N. Esther Street, Fullerton, NE 68638].

BABYFAT No. 19 [50¢ and a stamp from Comix World]. Cover by Par Holman.

BRAILLE FUNNIES [50¢ and a stamp from Ed Devore, RD #7 Devore Road, Meadville, PA 16335].

BUNNY TALES No. 1 [50¢ and a stamp from Ed Devore, as above].

GOONEY TOONS [50¢ and a stamp from Comix World]. Par Holman solo.

THE GREASING OF BILLY CHARTER [50¢ and a stamp from Jerry Goebert, 125 S. Main Street, Greensburg, PA 15601]. Story by Jerry, art by Tom Brinkman. Ask Jerry for his list. He's done a dozen newaves.

HAPPY COMIX [25¢ and a stamp from Clark Dissmeyer]. Mini.

HARI-KARI KOMIKS [25¢ and a stamp from Marc Myers, Box 116, Fullerton, NE 68638]. Mini.

HIGHLIGHTS IN EVOLUTION [25¢ and a stamp from Clark Dissmeyer]. Mini.

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RESISTANCE KOMIX No. 2 [No address given]. Paul Janosik's analysis of the New Right.

SCHLUMPELHUMMER [25¢ and a stamp from Clark Dissmeyer]. Mini.

TELEPATHIC SEX [50¢ and a stamp from Comix World]. A Valentino cover and two panels.

THE ULTIMATE SUPER-HERO [25¢ and a stamp from Clark Dissmeyer]. Satiric four-pager by Dissmeyer and Myers.

[For more complete information on underground and newave, subscribe to the COMIX WORLD NEWSLETTER. $10.00 for 48 issues. A sample issue, sample mini-comic and the mini-catalogue are available for only a dollar. Clay Geerdes, Box 7081, Berkeley, CA 94707 **** Dan O'Neill is back in the Sunday CHRONICLE. Work by Kinney, Gebbie in last issue of CO-EVOLUTION QUARTERLY. Krupp has a set of Blues Cards by Robert Crumb. Topps' Weird Wheels series is by Gary Hallgren. C.G.]
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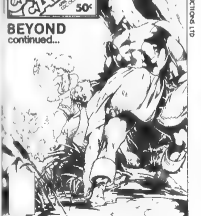
CAPTAIN CANUCK No. 14, March-April. "Firefight" is by George Freeman. Captain Canuck becomes a present day character as his time-travelling ends in May, 1981 in fire-ravaged northern Ontario. His new life is threatened when he becomes involved with a dead parachutist, a stolen Mexican relic and a suspicious blonde named Sally. In "Beyond" -- by Jean-Claude and Jacqueline St. Aubin -- the weary travellers' search for the Dark Wizard leads them to the isolated island, castle "Enchanter's Bane," and an unexpected welcome. Freeman did the cover. [2/3]



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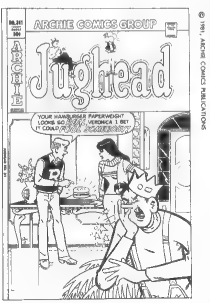
ARCHIE AND ME No. 126, April. Stan Goldberg did the cover. [1/27]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 304, April. Dan DeCarlo did the cover. [1/27]

PEP No. 372, April. Stan Goldberg did the cover. [1/27]



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ARCHIE No. 303, April. Dan DeCarlo did the cover. [2/3]

JUGHEAD No. 311, April. Stan Goldberg did the cover. [2/3]

LAUGH No. 361, April. Stan Goldberg did the cover. [2/3]

LIFE WITH ARCHIE No. 222, April. Stan Goldberg did the cover. [2/3]

ARCHIE COMICS DIGEST MAGAZINE No. 47, April. Dan DeCarlo did the cover. [2/10]

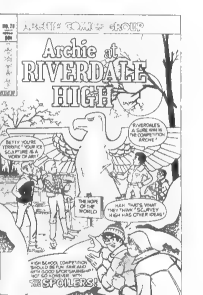
BETTY AND ME No. 119, April. Dan DeCarlo did the cover. [2/10]

LITTLE ARCHIE No. 165, April. Dexter Taylor did the cover. [2/10]

ARCHIE ANNUAL DIGEST MAGAZINE No. 38, April. Dan DeCarlo did the cover. [2/17]

ARCHIE AT RIVERDALE HIGH No. 79, April. Stan Goldberg did the cover. [2/17]

EVERYTHING'S ARCHIE No. 91, April. Stan Goldberg did the cover. [2/17]



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JUGHEAD'S JOKES No. 72, April. Stan Goldberg did the cover. [2/17]

LITTLE ARCHIE COMICS DIGEST ANNUAL MAGAZINE No. 8, April. Dexter Taylor did the cover. [2/17]

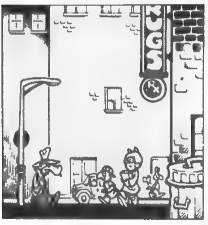
DICK DUCK, DUCK DICK

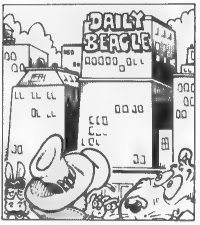
CASE # 419-A

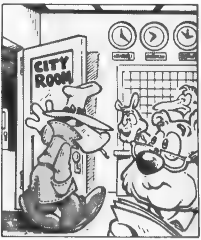
"HEROES & VILLAINS"

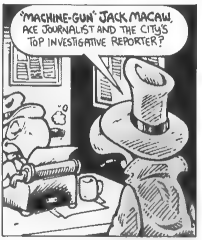
CHAPTER: 5

by Jim Engel ©1981









BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

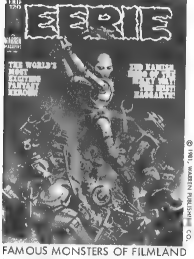
023

BUT MADAME, WE HAVE NOT BEEN FORMALLY INTRODUCED!
OH NO!!! IT SEEMS THAT BULLET CROW HAS LOST HIS MEMORY! BUT DON'T YOU FORGET TO READ THIS STRIP EACH + EVERY MONTH!

Warren Coming Comics

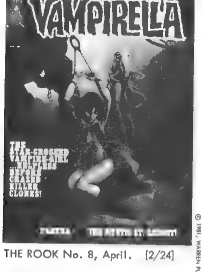
CREEPY No. 126, March. [2/3]

EERIE No. 120, April. [2/17]



FAMOUS MONSTERS OF FILMLAND No. 172, April. [2/17]

VAMPIRELLA No. 95, April. [2/17]



THE ROOK No. 8, April. [2/24]

1994 No. 18, April. [2/24]

Charlton Coming Comics

GHOST MANOR No. 56, May. [2/5]

GUNFIGHTERS No. 66, May. [2/5]

FIGHTIN' MARINES No. 156, May. [2/12]

HAUNTED No. 55, May. [2/12]

ATTACK No. 28, May. [2/19]

SCARY TALES No. 26, May. [2/19]

Media Review

POPEYE
Paramount-Walt Disney Productions

The nadir is at the beginning: a scratchy, small-screen shot of the Max Fleisher POPEYE cartoon opening, with an inappropriate Hanna-Barbera-animated Popeye head declaring that he's in the wrong picture (perhaps included as a last-minute tribute to Jack Mercer, voice of Popeye since the '30s). After that, it's simply magic.

I had my doubts. Jules Feiffer, incurably cynical and pessimistic political cartoonist, screenwriter of such depressing tragedies as CARNAL KNOWLEDGE and LITTLE MURDERS, would never have been my choice to do the script of a film based on characters who (though frequently corrupt) rarely wallow in self-pity and ultimately triumph through equal parts of triumph and stupidity. But...

And Robert Altman, a director whose best work (in my opinion) was done seventeen years ago when he produced and directed COMBAT for TV, seemed an even more off the wall choice for director of what I hoped would be a straight adaptation of the best parts of the Segar comic strip. His penchant for overlapping dialogue and meandering ad-libbed pacing has tended to become both boring and annoying more than entertaining. And yet...

Yet the two of them, coupled with an almost entirely ideal cast and a crew of amazing artistic costumers and set-builders, have produced something which I believe will endure for years as a family classic, in much the same way as THE WIZARD OF OZ -- another film which was not greeted with universal acclaim when first released, for nearly the same complaints, i.e., too slow for kiddies, not enough action.

The minute Robin Williams -- no, make that POPEYE -- steps onto the dock, you never again think of the characters as actors who've done other roles. The wonderfully wacky village of Sweethaven, looking as if it will fall apart (and at the same time, looking as if it will endure another hundred years' seasqualls) is a total environment in which the characters look as if they belong -- which IS magic, since the village is as alien to real-life as SUPERMAN's scenes on Krypton.

This film owes just as much to Fleisher's cartoons (perhaps another reason for the intro) as it does to Segar, Feiffer's admitted source. While the intent may have been to remain totally faithful to Segar, Altman has made this a live-action animated cartoon very derivative of the earliest Fleisher cartoons. This may indeed be the root of the uneasiness of some critics; they just may not understand where the tribute lies here. (Just as they rarely read the books the films are based on, they probably don't know Segar's strips either -- and they undoubtedly are above having watched the cartoons.) Don't get me wrong, though; there's no need to know about the characters to enjoy the movie -- but who hasn't seen the cartoons among us? If not, perhaps the cartoon sound effects in the fight scenes, the caricaturic exagerration of the costuming and make-up, or Popeye's super-human actions (drilling through the floor after being hit, spinning his pipe in anger, torpedoing through the water like a submarine, pipe up like a periscope, and punching things miles into the air) may seem oddly anachronistic returns to Max Sennett slapstick. To be sure, though, this is the Popeye of Fleisher, not the staid, panel-bound Segar -- and yet, I have the feeling that even the staunchest Segar-supported won't mind the involvement of Bluto, who, though created by Segar, was much more a Fleisher character -- because so much else is right on.

Every major character from the days of POPEYE (excepting the supernatural characters Jeep and Sea Hag, left out because it would've taken too much time away from the story to explain them) is included: the Oyl family, Ham Gravy, Rough House, Geezil, as well as the obvious main characters. Except for Rough House, who probably could have used both height and weight, they're very nice duplications of the original character designs. In the Hollywood-tinged list of comic adaptations, this one stands out for willingness to adhere to the original. True, the "origin" stories for Popeye, Swee'Pea and Poopdeck Pappy have been altered and telescoped into one basic plot -- the alternative was perhaps a recounting of unrelated adventures, à la JASON AND THE ARGONAUTS or THE ODYSSEY. I think that Feiffer and Altman's changes are nearly all for the better, both increas-

ing the suspense and irony, resulting in a far more touching ending.

I have no idea whether it was conscious or not, but the parallel with the structure of WIZARD OF OZ is certainly here: A stranger arrives in a bizarre world unlike anything ever seen, befriends some flqwed-but-wonderful characters who aid in the finding of a person thought to have "an answer" to an important question, who, when found, disappoints the stranger , but redeems himself after the climactic fight. There's even a parallel kidnaping of a small loved one.

Naturally, parallels end at a certain point; Popeye is not Dorothy by many means. The two do share the desire to return to their "home," Popeye's being more a quest for his roots. And, unlike Dorothy, although he succeeds in his quest, he remains in that strange land. This is partly because he has become a part of the townspeople in both manner and appearance. At the movie's beginning, the man debarking from the rowboat could easily be a real person; by movie's end, he's definitely a cartoon.

But what remains common to both are performances which couldn't have been made more perfect. I can't praise Robin Williams' Popeye enough. Like that of his former Julliard roommate Christopher Reeve, his portrayal wipes out previous images you may have had of the character without violating any of them. Some critics have found fault with the "muttering and mumbling" he uses, not understanding the technique originated in the earliest Fleisher cartoons. Following the press preview, Paramount apparently boosted Williams' voice track (each actor's voice was recorded separately with wireless body microphones) more than necessary to make it all perfectly understandable (the only confusion occurs in the dinner scene at the Oyl house, the one scene which suffers the idiosyncracies of Altman's style on previous films). What results is a certain disembodiment, as if all the dialogue were dubbed in later, which it wasn't (no synchronization problems here). But his appearance, from the haircut, the gait, the closed right eye and half-open mouth, are all perfect translations of the comic character into a real-life symbol, and work even better in action than in the stills you may've seen. Most unbelievable of all, to me, though, is the fact that all of these mannerisms and approaches were duplicated to perfection by Ray Walston, who plays Poopdeck Pappy. The Segar-inspired denial of paternity scene is wonderfully ludicrous. As if there could be two unrelated people who look like that!

Shelley Duvall's Olive is just as good. She too evokes Mae Questal's cartoon voice without doing an imitation, and her physical awkwardness -- tying herself in knots, falling over her own gunboat feet -- along with hand mannerisms, are perfect. Paul Dooley, an unlikely choice for Wimpy, turns out to be as up to his role. Instead of imitating either the various Wimpy voices or W.C. Fields, he chose a voice closer to his own, perhaps borrowing more from Oliver Hardy than Fields. Paul Smith's Bluto, another concession to the cartoons as Segar used him only once, is exactly as huge, mean and menacing as he needs to be. And Donovan Scott's Castor Oyl, a character which was not used in the cartoons and is hence not as well-defined in the audience's mind, becomes the comic relief amidst a cast of loonies. Looking and acting much like Flounder in ANIMAL HOUSE, he acts as the character Popeye must stand up for in the middle of the picture -- the stand-in for the cartoon's perennially endangered Olive. By not having Popeye rescue Olive over and over, the conclusion of the film becomes that much more effective.

I probably wouldn't have chosen Harry Nilsson as songwriter either, and perhaps they shouldn't have. Nilsson's strength (before his voice went to gravel city) was always as an interpreter (EVERYBODY'S TALKIN', WITHOUT YOU, YOU CAN'T DO THAT) more than a compser, and his melody tends toward the repetitive. As much as I felt the music was the weakest spot of the film, I've felt this growing affection for songs like I YAM WHAT I YAM, and I've begun to feel that perhaps here the performer was meant to be more important than the song. This becomes more important in a film whose visuals are always vying for your attention, so perhaps hiring a stronger writing team in the tradition of Harburg and Arlen would have been a mistake.

This is a film which cries out for not only a sequel but continuance. The richness of the POPEYE legend woven by Segar and Sagendorf would be a shame not to have mined, and it seems wasteful to have the village of Sweethaven sitting out there in the Mediterranean without anyone putting it to good use. The obvious drawback is not that Altman has refused to consider doing a sequel; I've no doubt that others could handle the direction. But Robin Williams and the others have already DONE it, and the challenge may be gone. Not to mention the critical roasting a lot of papers gave it. The box office is pretty good -- it currently has a lock on second place in VARIETY's listings -- and should overseas receipts grow large enough, Paramount and Walt Disney (whose involvement was only in distribution) could well be interested in continuing. Money will probably be instrumental in everyone's desire to do another.

I can't recommend this film too highly for anyone who cares about comics. After FLASH GORDON, a film whose enjoyment rests in satirizing the comics form, it's both a confirmation of the magic of comics and the magic of cinema. Plus, in fifteen years, when the networks pull this movie out to show to the new generation of children, you can tell them YOU saw it when it originally came out.

- Mike Tiefenbacher

European Comics

Part Twelve:
COMIC HEROES IN THE EUROPEAN WEEKLIES: THE COURTSHIP PHASE
By Paulette Carroll

The main aim of the large European weeklies is to build a steady readership which will purchase every issue faithfully. Subscribers, of course, constitute just such an audience, but their numbers are too small. The magazines are heavily dependent on newsstand sales.

The backbone of their appeal to that kind of buyer is the long story which appears regularly every week, in small (one- or two-page) installments, "to be continued." This situation presents three major differences with the monthly (or less frequent) publications with which Americans are familiar. First, "to be continued" is the rule, not the exception, in SPIROU and Co. From what I have seen of American comic books, they would seem to emphasize the complete comic short story; even in such novel creations as ELF-QUEST, which is always to be continued, each issue constitutes a whole which can be appreciated sufficiently, if not fully, by itself. This is certainly not true of the one-page installment typical of European weeklies. The occasional buyer will cast only a casual glance at them. No extensive plot summary is there to help him understand the situation; indeed, this would be a waste of time. The stories are too complex, especially in areas which do not lend themselves well to summarizing, e.g., character development. The one-liner which sometimes heads the page is a memory jogger for the faithful reader, not an entry ticket for the stranger.

Second, each American magazine seems to specialize in one strip or a very small group of strips. Examples: SPIDER-MAN, LITTLE LULU, WALT DISNEY'S COMICS AND STORIES, THE JETSONS, etc. SPIROU and TINTIN may be similarly named after one character, but if he is present at all, he will occupy only one page. Each

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magazine contains a great wealth and diversity of heroes (and consequently, creators), as can be expected from a sixty-page publication with a large proportion of one- or two-page installments.

Third, the challenge of the latter demands a very different kind of narrative technique from that of the complete, one-episode short story, or from the very long installments one sees occasionally in American magazines.

Let me open a parenthesis to confess a certain amount of discomfort at the realization that many, if not most, of my readers will be far more knowledgeable about American comics production IN GENERAL than I am. My experience comes from a modest amount of personal buying over the past seventeen years (I own a few hundred U.S. comics only, and they are confined mostly to my own favorites, such as the Disney Ducks, LITTLE LULU, and a few others), and the occasional perusal of the much richer collections of friends, who have often introduced me (in some cases converted me) to their own adored favorites, which range from MODESTY BLAISE to SPIDER-MAN to DOONESBURY. Aside from that, I have read the Menomonee Falls GAZETTE and various newspapers. If I have completely missed some major medium of first-run publishing, please let me know. I am reasonably familiar with the comics which I DO cite, and can only hope that the generalizations I have drawn from their format are not hopelessly flawed. In any case, such generalizations are brought up only by way of comparison, to illuminate my real subject, which is the francophone weeklies which dominate Europe.

Let us close the parenthesis and come back to the latter. How is the addiction of the regular reader acquired, you may well ask, if the short installments make it so difficult to jump into a story? The problem, of course, is not just that you jump into the middle, but that you get ejected again at the bottom of the page, before you have had a chance to get really acquainted. The magazines use five basic techniques to get reader started:

1) They count on the publicity made by the regulars. The magazines are supposed to be a lot of fun once you get started, and it only takes a few issues to get the feel of the stories and really become involved. By then, of course, you are a member of an in-group. Those of you who suffered through daily conversations about SHOGUN this fall will know what I mean. High school can be a traumatic experience if you are the loner in a group of TINTIN addicts. People are motivated to make the effort.

2) The magazines also offer some comics in a different format, either a complete "special" short story, or what is referred to in the trade as "maxi-chapitres": something akin to the "to be continued" narrative one sometimes finds in SPIDER-MAN or WALT DISNEY'S COMICS AND STORIES. Either would be about six to ten pages in size. Of course, there are other come-ons not directly related to comics; see installment #11 for details.

3) Recurring characters -- Tintin and Astérix, of course, but many others as well -- benefit from at least some degree of prior familiarity. This is a great advantage, given the large European emphasis on character development. It is easier to appreciate even a short excerpt when you do not have to adjust to a creator's particular style (there is a wealth of variety in that domain), and when you already know the basic personality of the hero and of his usual sidekicks.

4) Turnover: it is rather frequent with the large number of strips involved. The occasional reader is pleased to find a story which is actually beginning in the issue he happened to pick up. Sometimes that opening episode is a little longer than the norm. Always, the writer has taken special pains with it, and made a particular effort to involve the reader as directly, rapidly, and completely as possible. Some addicts I know of bought their second issue only because they wanted to know how that one story turned out.

5) Special issues. Much publicity surrounds the much larger, and much more expensive issues put out for Christmas, Easter, summer. (This has its roots in the tradition which links the weeklies to "time off from school" -- see my column in #186; if Thursdays are a reason to buy comics, this goes double for holidays!) At that time, the magazines feature a large proportion of complete stories written on the theme of the occasion. Often, this goes overboard. How many gags do you think you could stand on the traditional Easter subjects of bells, eggs and rabbits? But it must pay off; in an obvious attempt to milk the "special issue" gimmick to further advantage, readers are bid "specials" of a different kind. Neither larger nor more expensive than regular issues, they center instead on a theme, such as... the automobile. This has two advantages: it will provide the occasional reader with some sort of guiding-thread, making him feel less lost in the endless row of installments. And, of course, it will attract people who are interested in cars.

How are such specials engineered? Each contributor is informed well in advance of the car theme (to pick up an example). The issue may well center on the concluding, or beginning, episode of a story traditionally devoted to the subject (e.g. MICHEL VAILLANT). The authors of the "fun and games" and "scale model" or "documentary" pages will know what to feature that week. The others are asked to come up with ideas: perhaps this could be the installment featuring a car chase here, or a detective clue requiring car knowledge there... etc.

My main aim in introducing such details is to give an idea of how incredibly complicated the job of the editor is. He must strive for unity of theme, but at the same time avoid repetition and duplication. And there are scores of other balancing acts to be done. Between established authors and newcomers. Between traditional graphic and narrative styles and innovating ones (this is not the same distinction!) Between genres, from the broad categories of comedy versus adventure to such nicer distinctions as espionage versus detective stories. Between male and female main characters. And so on, ad infinitum -- notwithstanding the fact that top-quality comics are not all THAT easy to come by, and that you cannot go up to a major artist (or even a minor one) and say "I need a 36-page story with unusual framing techniques, about a female bomber-pilot in WWI to premiere on August 15th."

Scheduling, of course, is another major headache. Many of the big names run more than one "active" strip. While they are working with one hero, they cannot work on another, and the fans are bound to protest. (This is one disadvantage of the absolute control the European creator has over his character.) Of course, you cannot have too many strips ending or beginning in the same issue. And you have to worry about headwork rules: How many finished pages you demand to have in your hands before you begin serializing the story (see MFG #124 for the great MORTIMER VERSUS MORTIMER crisis). You even have to worry about advertising: no cut-out coupon on the back of a strip, please, and, of course, no facing ads for two rival brands of chocolate, if possible. If some readers had their way, the weeklies could not even publish strips back-to-back; they want to tear them out of the magazine to collect them, because they hate to have to wait for the album to come out.

And that is understandable, because it may NEVER come out. The publisher will not invest in making an album until a character is a well-established success. This usually means more than one run, because a hero's first story is rarely his best (many bugs to be worked out between author and editor, as well as within the strip itself), and because one story is not usually considered a sufficient guarantee. An album's first public will consist almost exclusively of the fans the character has made in the magazine;

before that base has reached a certain critical mass, there can be no explosion of success. Contrary to what is the case with TINTIN, I cannot claim to be among the first followers of ASTERIX; like most of my readers, no doubt, I did not become aware of the character when he first appeared in PILOTE, but when the shock-waves of enthusiasm surrounding the albums finally reached me. Those same waves could not have come from the serialization -- or rather, they could never have the same results. By the time the ravings of your friends get through to you, the story has been in progress for quite awhile; back issues are awkward or impossible to obtain; it becomes a major effort to try to catch up with the boat. Once we are talking about albums, however, we have a neatly packaged, readily available unit. Conversely, of course, the album represents a larger financial investment. (Remember the high percentage of very young readers.) The two systems, magazine and album, mesh really rather neatly to produce a chance of large-scale success for the authors and a relatively safe investment for the publishers. To recap the journey to super-stardom: your strip is serialized in one of the big weeklies, where you benefit from a variety of techniques of induced addiction; it builds up an enthusiastic following among the readers; an album publisher becomes convinced that there are enough of the latter to form a "critical mass"; after the strip is out in an album format, the readership booms on the basis of the publicity generated by the character's fans.

Two of these steps deserve a little further comment. First, what is an "enthusiastic following," and how is it measured? The readers themselves are most aware of the yearly ballot-sheet used by all the large weeklies. This is taken very seriously, and accompanied by all the trappings of an election campaign. Some attempt is even made at verifying the eligibility of the voter. There is no need to worry about the non-reader, or occasional reader, who might buy the issue with the ballot and vote for characters he doesn't really know. He would have no motivation. Not so the "daddy" who has his own ideas of what the kids should read. In TINTIN, where the problem is most acute (see TCR #186 for the reasons), a number of solutions have been tried, such as providing an extra ballot for daddy, inserting a statement to be signed about the identity of the voter, etc. The magazine itself decides what to put on the ballot in any given year. There is no point, for instance, in asking for a vote on a character the author has already decided to discontinue or take to the competition, and little point in including heroes who have been absent for too long or are still too new. Finally, some attempt is usually made to separate genres (e.g. comedy from adventure) so that the voters are not asked to compare oranges to apples. A point system rating of some sort is used; corresponding squares are blacked out, so that scoring can be done by computer. Authors and fans alike await the results with wet palms and pounding hearts; a finish among the top ten may mean an album contract; a consistently poor showing is likely to result in the demise of the character, and sometimes of the artist. In fact, of course, the annual ballot is just ONE measure of success or failure. The weeklies, as I have said before, are big business, and as such, they engage in sophisticated market research. And, of course, the letters from readers provide a less accurate but continuous form of feedback.

The conclusions drawn from all this data are more general than I have indicated above. Trends of preferences are established. The value of very experimental strips and techniques to the magazine as a whole is assessed from the intensity of approval in what is always a minority following. The total rating of the magazine -- as compared with the previous year -- is considered and not merely the ranking of individual strips. In the same way as a surprising showing for a minor party candidate or a single issue can, eventually, influence the evolution of a major party in the political arena, the success or failure of a colleague or of a new form often influences the creator of comic strips, or the magazine as a whole. This provides a far more detailed and sophisticated reader input than the simple yes/no evolution of comics than if the question were merely "to buy or not to buy." And, in the long run, this broader-than-box-office rating approach makes better economic sense as well as better artistic sense.

Second, the principles on which the transition from serial to album are based may be interesting to American readers. Counting primarily on the, fans made by the magazines means counting on people who have already read the story. Albums do NOT present original material. From long years of experience with U.S. TV fare, popular fiction, and movies, I have formed the distinct impression that Americans are generally far more plot-oriented than Europeans. This is confirmed by what I have observed of student reaction to European successes in those media: a frustrated expectation of suspense. Yes, suspense IS a factor in many European strips, and I will come to that in the next article, when we discuss the narrative techniques associated with the short-installment strip. BUT IT DOES NOT HAVE THE SAME CENTRAL PLACEMENT. The success of the album is in itself a tribute to the fact that European readers feel that little, if anything, is lost when they already know whodunit. Those among American fans who expect to read their comics over and over again (and ALL my friends fall into that category) are still struggling with the problem of preserving their beloved strips. The durable, hard-cover album has been part of the European scene for generations. The demand has always been there; given the natural inclinations of the European public, a strip that is read only once is by definition an unsuccessful strip. There is no such thing as commercial success based one one-night-stand clientele in the world of the European narrative strip. For the authors of such strips, there are two critical steps to success: first, you have to make it into one of the big weeklies. And second, you have to make it OUT. But the ultimate hallmark of stardom comes much later. It lies in those millions of albums on thousands of shelves, their top-quality binding coming apart from careful handling, their resistant spines grown fuzzy over the years, the corners of their pages worn thin. Not by the successive hands of legions of readers. But by the gentle touch of just one owner. Like the very best of lovers, the very best of comics are worth keeping for a lifetime; their surprises cannot be exhausted in their first run. By winning acceptance into a large-circulation magazine, a hero wins nothing more or less than a chance to woo the public, but the function of courtship is to lead to something else.

It has often been pointed out that some of the very qualities which make for an exciting romance make for very poor marital life; even the least pessimistic among us must recognize that the danger exists. A date's great qualities can easily be a housemate's intolerable faults; we all know about the unhappy man who married a girlfriend with pretty, curly hair and found himself with a wife in curlers. The author who tries to serialize a story he hopes to publish eventually in album format has much the same problem: the very features which work well in one medium do not work at all in the other. The same narrative has to lend itself equally well to two opposite extremes of reading rhythm: short installments with constant, lengthy interruptions, bridged by the quality of suspense in a totally new story; and long, leisurely, one-sitting savoring by readers who already know everything that is going to happen.

In the next installment, we shall look closely at the kind of solution devised by the great practitioners of the art, and the comfortable position that they have somehow managed to find between a rock and a hard place.

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
HEY, GET A LOAD OF THAT GORGEOUS SCENERY!
JACOB AND SUSANNE ARRIVE IN AUSTRIA...
YOU'LL FIND THE MOUNTAINS PRETTY GOOD TOO— WHEN YOU GET ROUND TO 'EM.'
REMEMBER, JACOB, WE'RE HERE TO LOOK FOR OUR MISSING BOSS...
WELL, I'M DAMNED! TALK OF THE DEVIL— THERE IS UNA— AND EVERYTHING'S AS NORMAL AS APFEL STRUDEL!
BUT JACOB COULDN'T HAVE BEEN MORE WRONG...
THEY ARE HERE...
...AND I KNOW WHAT MUST BE DONE!

THE SEEKERS
by J. M. Burns & P. Douglas
UNA! GOLLY, WHAT A RELIEF! YOU HAD US DEAD WORRIED
ANYTHING WRONG? I JUST DECIDED ON THE SPUR OF THE MOMENT TO GRAB SOME MOUNTAIN AIR AND SUNSHINE...
BUT THE SUN'S A LITTLE TOO BRIGHT HERE...! GET THESE AWFU... HEADACHES..
...LET'S GO TO MY ROOM AND TALK...
HIGH UP THE MOUNTAINSIDE, COLD EYES WATCH THE MEETING...
THERE THEY GO— SEEKERS ONE, TWO AND THREE. BUT IN A FEW MOMENTS THERE WILL BE ONLY ONE!

THE SEEKERS
by J. M. Burns & P. Douglas
WOW! YOU MUST'VE SPLASHED OUT ON THE RITZIEST SUITE IN THE TYROL, BOSS...
WITH A SUPER VIEW... I COULD LOOK AT IT FOR EVER!
MAKE THE MOST OF IT, SUSANNE...
THAT LOOK IS YOUR LAST!

THE SEEKERS
by J. M. Burns & P. Douglas
THE TINY RECEIVER IMPLANTED IN UNA FROST'S BRAIN GIVES HER ONE CLEAR DIRECTIVE...
MY ORDERS ARE TO KILL, KILL... KILL! FIRST YOU, SUSANNE DOVE...
BUT AS HER FINGER PRESSES ON THE TRIGGER...
AND UNA FALLS IN A CRUMPLED HEAP...
OH, JACOB... WHAT HAVE YOU DONE?

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THE SEEKERS
by J. M. Burns & P. Douglas
IT'S ALL RIGHT... UNA JUST SORT OF BLACKED OUT. THE SHOT WENT WILD...
WH-WHERE AM I? WHAT HAPPENED...?
AUSTRIA— REMEMBER? ON HOLIDAY...
OH YES... I MUST HAVE BEEN THE SUN, SUSANNE, DEAR...
BUT A TOUCH OF THE SUN DOESN'T TURN SOMEONE INTO A—KILLER!
WELL, SHE'S BETTER NOW... ISN'T SHE?

THE SEEKERS
by J. M. Burns & P. Douglas
I'M NOT FINDING THE TYROL EXACTLY A WINTER PARADISE, SUSANNE...
YOU MEAN, BECAUSE OUR BOSS TRIED TO PUT A BULLET IN ME FIVE MINUTES AGO? MAYBE SHE'S SICK, JACOB... NOT RESPONSIBLE FOR HER ACTIONS...
LOOK OUT!
IT... IT WAS UNA AGAIN! AND SHE COULD HAVE KILLED ME!
WELL, IF SHE'S NOT RESPONSIBLE— WHO IS?

THE SEEKERS
by J. M. Burns & P. Douglas
I HAVE FAILED TWICE... BUT JACOB AND SUSANNE MUST BE KILLED
JACOB, SHE... SHE'S LIKE SOMEONE UNDER A SORT OF HYPNOTIC SPELL...
MEANWHILE, WATCHING EVERY MOVEMENT FROM THE MOUNTAINSIDE CLINIC...
CUT THE CONTROL— QUICKLY, DOC! WE DON'T WANT THOSE SMARTY SEEKERS TO BE ON THEIR GUARD AGAINST UNA FROST— THEIR OWN EXECUTIONER!

THE SEEKERS
by J. M. Burns & P. Douglas
STEIGER SPEAKING FROM CLINIC CONTROL... UNA FROST, YOU WILL DISREGARD ORDERS TO DESTROY UNTIL FURTHER INSTRUCTIONS. IS THAT UNDERSTOOD?
AND MILES AWAY, IN HER HOTEL ROOM...
I HEAR AND OBEY...
GOTTA HAND IT TO YOU, STEIGER. THAT OPERATION YOU DID ON THE SEEKERS' BOSS WAS A LULU! WE GOT COMPLETE CONTROL OF HER MIND— SHE KILLS WHEN WE SAY!

THE SEEKERS
by John Burns

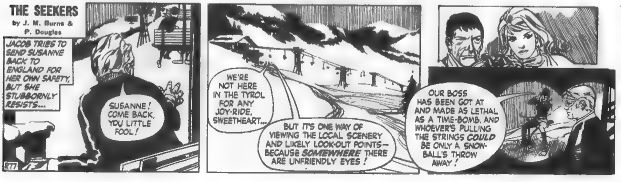
THE SEEKERS
by J. M. Burns & P. Douglas
ON THE ROOF OF THE HOTEL EDELWEISS...
JACOB, WHAT ARE WE DOING UP HERE LIKE A COUPLE OF OUT-OF-SEASON SANTAS? NOT DROPPING IN ON LIVIA VIA THE CHIMNEY BY ANY CHANCE?
NO, THE BALCONY IS MORE MY SCENE...
REMEMBER, OUR BOSS IS ARMED AND DANGEROUS, SO NO SLIP-UPS, GIRL!
DON'T LOOK NOW, JACOB, SEEMS TO ME AS IF YOU'RE THE ONE WHO'S SLIPPING!

THE SEEKERS
by J. M. Burns & P. Douglas
THIS IS GREAT! ONLY NEEDS OUR CRAZY BOSS TO COME OUT GUNNING FOR US NOW AND I'M A DEAD DUCK!
IF I CAN JUST LAND ON THE BALCONY WITHOUT HER HEARING – NOT TO MENTION BREAKING MY FLAMING NECK...
LANDS SAFELY AND THEN...
WELL, I'M DAMNED! LOOKS AS THOUGH LINA'S HAVING A SIESTA!
IF IT IS LINA!

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB! DO YOUR CHIVALRY BIT AND HELP ME DOWN
PLEASURE
ON SECOND THOUGHTS, YOU LECHEROUS BEAST, I'LL TAKE MY CHANCES AND JUMP...
OKAY, MISS UNPERMISSIVE
...LET'S WAKE HER UP AND FIND OUT IF SHE REALLY IS OUR BOSS – OR A DOUBLE!

THE SEEKERS
by J. M. Burns & P. Douglas
IS LIVIA FROST FOR REAL OR A DOUBLE PLANTED BY THE ENEMY? JACOB TESTS HER WITH TRICK QUESTIONS...
YOU OBSERVE THIS TYROLEAN HOLIDAY, BOSS, AFTER ALL, SUSANNE AND I HAD A BALL IN CANNES...
DON'T YOU MEAN NICE? THE NORTON CASE?
FINALLY, AFTER SUPPLYING INFORMATION THAT ONLY LINA COULD KNOW...
SHE'S OUR CRABBY OLD BOSS ALL RIGHT. WHAT NOW?
YOU'RE GOING TO MAKE A TRIP, SUSANNE – SO GET MOVING!
JACOB! WHAT...WHAT ON EARTH...?

THE SEEKERS
by J. M. Burns & P. Douglas
WHAT'S THE BIG IDEA, JACOB, OF DRAGGING ME OFF LIKE THIS?! AT GUN-POINT, TOO! ARE YOU GOING AS WEIRD AS OUR UNA?
THE GUN'S FOR YOUR PROTECTION, IDIOT...
UNA'S BECOME DANGEROUS — TOO DANGEROUS FOR [redacted] TO HANDLE, SUSANNE. OUR BOSS MEANS YOU TO END! THAT'S WHY YOU'RE FLYING BACK TO LONDON PRONTO...
NOT ON YOUR NELLIE, BUSTER! I WANNA BE RIGHT IN AT THE...
...KILL!
AND YOU WILL BE, YOU DOPE!

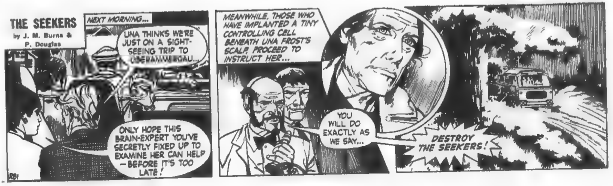

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB TRIES TO SEND SUSANNE BACK TO ENGLAND FOR HER OWN SAFETY, BUT SHE STUBBORNLY RESISTS...
SUSANNE! COME BACK, YOU LITTLE FOOL!
WE'RE NOT HERE IN THE TYROL FOR ANY JOY-RIDE, SWEETHEART...
BUT IT'S ONE WAY OF VIEWING THE LOCAL SCENERY AND LIKELY LOOKOUT POINTS — BECAUSE SOMEWHERE THERE ARE UNFRIENDLY EYES!
OUR BOSS HAS BEEN GOT AT AND MADE AS LETHAL AS A THIS-BOMB. AND WHOEVER'S PULLING THE STRINGS COULD BE ONLY A SNOWBALL'S THROW AWAY!

THE SEEKERS
by J. M. Burns & P. Douglas
DON'T FORGET, JACOB, KEEP A SHARP EYE OPEN FOR ANY HIGH VANTAGE POINTS AN ENEMY COULD BE USING...
WITH YOU DRIVING THIS THING, WOMAN, I'M TEMPTED TO KEEP BOTH EYES TIGHTLY SHUT!
CHICKEN! THIS IS THE GREATEST!
...AND POSSIBLY THE LAST!

THE SEEKERS
by J. M. Burns & P. Douglas
THE SKI-BIKE STEERED SUSANNE HAIRBOYLY MISSED THE TREES...
WONDER WHAT'S HAPPENED TO SUSANNE
THEN A MUFFLED CRY GUIDES HIM TO...
MISS DOVE, I PRESUME! I'D RECOGNISE YOU ANYWHERE!
STOP LEERING AT MY LEGS, YOU BIG LUG, AND GET ME OUT OF THIS STUFF!
WELL, NO BEAUTIFUL BONES BROKEN, I SEE... AND LET'S JUST HOPE THAT FATE ISN'T SAVING YOU FOR SOMETHING WORSE, SWEETIE. LIKE A BULLET FROM OUR BOSS UNA!

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE AND JACOB SUSPECT THAT THEIR BOSS UNA FROST IS UNDER THE REMOTE CONTROL OF AN ENEMY...
BUT UNA CERTAINLY LOOKS QUITE NORMAL NOW...
LIKE WHATEVER'S INFLUENCING HER HAS BEEN SWITCHED OFF—BY SOMEBODY WHO'S BIDING THEIR TIME
YOUR CALL FROM OBERAMMERGAU, SIR!
SOME FRAULEIN YOU STOOD UP TONIGHT, HUH?
WRONG. SOME BRAIN SPECIALIST I'M ARRANGING FOR UNA TO SEE TOMORROW...
KILL-OR-CURE METHODS, EH? ONLY IT MIGHT BE ONE OF US WHO ENDS UP KILLED!


THE SEEKERS
by J. M. Burns & P. Douglas
NEXT MORNING...
UNA THINKS WE'RE JUST ON A SIGHT-SEEING TRIP TO OBERAMMERGAU.
ONLY HOPE THIS BRAIN-EXPERT YOU'VE SECRETLY FIXED UP TO EXAMINE HER CAN HELP—BEFORE IT'S TOO LATE!
MEANWHILE, THOSE WHO HAVE IMPLANTED A TINY CONTROLLING CELL BENEATH UNA FROST'S SCALP, PROCEED TO INSTRUCT HER...
YOU WILL DO EXACTLY AS WE SAY...
DESTROY THE SEEKERS!

THE SEEKERS
by J. M. Burns & P. Douglas
UNA FROST. WE CONTROL YOUR MIND—WE ORDER YOU TO DESTROY!
AND OBEYING INSTANTLY, THE SEEKERS' BOSS SPRINGS UPON THE UNSUSPECTING DRIVER...
AAAAH
STOP HER! SHE'S TRYING TO KILL HIM...
...KILL US ALL!

THE SEEKERS
by J. M. Burns & P. Douglas
OBEYING REMOTE-CONTROLLED ORDERS, UNA FROST ATTACKS THE DRIVER OF THE COACH...
GET HER OFF HIM, SUSANNE, BEFORE SHE THROTTLES HIM!
DESPERATELY, JACOB JAMS HIS FOOT DOWN ON THE DRIVER'S...
GOD! I HOPE IT'S THE BRAKE—NOT THE ACCELERATOR...

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
AS THE HURTLING COACH IS STOPPED WITHIN AN INCH OF THE DROP...
...SUSANNE OVERPOWERS UNA...
SORRY TO HAVE TO USE MY ANTI-RAPE SPRAY ON A LADY, BOSS—BUT WE CAN'T LET YOU MAKE ANOTHER CRAZY ATTACK!
SHE MAD—YOU ALL MAD...
NO DRIVE... YOU ANY MORE! LET ME GO...
COME BACK, YOU FOOL! WE'RE HANGING OVER THE MOUNTAIN EDGE!

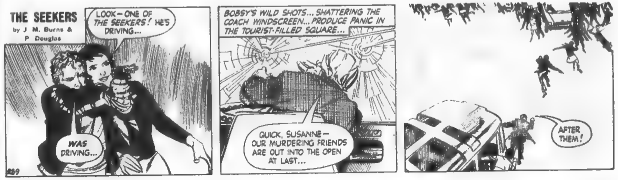
THE SEEKERS
by J. M. Burns & P. Douglas
LET ME GO, ENGLISH PIG! I SPIT ON YOU...
YOU CRAZY, MATE ? YOU CAN'T BAIL OUT HERE
AS JACOB RECOILS, HIS GRIP ON THE OTHER IS RELEASED AND...
AAAAAH!
...THE DRIVER PLUMMETS TO CERTAIN DEATH...
OH, JACOB... HOW HORRIBLE...
POOR DEVIL... CAUGHT UP IN THE WAR AGAINST US. AND WHO WILL BE NEXT ?

THE SEEKERS
by J. M. Burns & P. Douglas
THE STRANDED PASSENGERS PANIC...
GET US AWAY FROM HERE!
WE'RE ALL GOING TO BE KILLED!
SUSANNE, DO THE COURIER BIT AND TRY TO CALM THAT LOT DOWN WHILE I TAKE THE WHEEL...
BUT YOU...UM... WON'T FORGET TO PUT THIS THING INTO REVERSE FIRST, WILL YOU, JACOB ?
HAVEN'T FORGOTTEN EITHER THAT UNA'S SANITY IS AT STAKE! MUST GET HER TO THAT BRAIN EXPERT IN OBERAMMERGAU FAST BEFORE SHE MAKES ANY MORE ATTEMPTS TO MURDER US ALL!

THE SEEKERS
by J. M. Burns & P. Douglas
AT DR. STEIGER'S MOUNTAIN CLINIC, WHERE EX-JAILBIRD ROCKY MANTON IS CONDUCTING HIS VENDETTA AGAINST THE SEEKERS...
SHE HAS FAILED US AGAIN! UNA FROST CAN'T HAVE DESTROYED HERSELF AND THE OTHERS — WE ARE STILL RECEIVING RADIO WAVES FROM THE 'MIND-PLANT'!
YOU BUNGLER, STEIGER!
YOU SAID THAT OLD CROW WOULD BE A PUPPET IN OUR HANDS
MAYBE SOMEBODY OUT-SMARTED YOU, BOYS, AND CUT THE STRINGS!
AH, ROCKY. HOW MUCH LONGER DO WE STAY COOPED UP WITH FRANKENSTEIN HERE ON THIS REVENGE KICK?
SHUDDUP, YOU TWO-BIT STRIPPER! WE STAY TILL I SEND A WREATH OF EDELWEISS TO THE SEEKERS' FUNERAL!

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & P. Douglas
OBERAMMERGAU SETTING FOR THE PASSION PLAY...
BUT NOT EVERY VISITOR IS HERE FOR THE NO.1 TOURIST ATTRACTION...
THERE'S THE COACH, BOSS!! WHAT DOES ROCKY WANT US TO DO— HIJACK IT?
JUST DELAY IT... LONG ENOUGH FOR LINA FROST TO PLAY HER LITTLE PART IN THE SEEKERS' TRAGEDY!


THE SEEKERS
by J. M. Burns & P. Douglas
LOOK— ONE OF THE SEEKERS! HE'S DRIVING...
WAS DRIVING...
BOBBY'S WILD SHOTS... SHATTERING THE COACH WINDSCREEN... PRODUCE PANIC IN THE TOURIST-FILLED SQUARE...
QUICK, SUSANNE— OUR MURDERING FRIENDS ARE OUT INTO THE OPEN AT LAST...
AFTER THEM!

THE SEEKERS
by J. M. Burns & P. Douglas
THERE THEY GO! YOU HANDLE THE BIRD, SUSANNE!
MY, ISN'T THAT USUALLY YOUR DEPARTMENT, LOVE?
NEXT MINUTE, JACOB'S PURSUIT THROUGH THE ROWS OF CARS IS BROUGHT TO A SUDDEN HALT...
WELL, WELL— ROCKY MANTON'S MUCKY LITTLE PLAYMATES... SNOW-WHITE AND PRINCE CHARMING FROM THE LONDON LAUNDERETTE!
WE GET AROUND, DON'T WE, DEAR HEART? PITY YOU WON'T ANY MORE...

THE SEEKERS
by J. M. Burns & P. Douglas
DON'T LOOK NOW, BOBBY, BUT YOU'VE GOT COMPANY DROPPING IN
EXPECT ME TO FALL FOR THAT CRAPPY OLD GAG, BENEDICK?
SURPRISE! THE MAN WAS TELLING THE TRUTH — FOR ONCE!
OKAY, NOW, I'LL DEAL, TALK, FLOYD, AND FAST!
GET LOST, YOU'RE SORT DON'T KILL
TRY ME!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
THINK I WOULDN'T KILL A QUEER LITTLE RAT LIKE YOU, BOBBY ? YOU'VE GOT THREE SECONDS TO TALK... ONE... TWO...
BOBBY BREAKS DOWN...TELLING ALL...
... PROGRAMMING UNA'S MIND TO EXTERMINATE THE LOT OF US ? HOW VINDICTIVE COULD ROCKY MANTON BE? ?
LOOK OUT, SUSANNE—OR OUR LETHAL BOSS WILL SHOW US !

THE SEEKERS
by J. M. Burns & P. Douglas
THE COACH, DRIVEN BY THE ENEMY-CONTROLLED UNA FROST, NARROWLY MISSES PLOUGHING DOWN SUSANNE AND JACOB, AND CRASHES IN THE SQUARE...
IS UNA ALL RIGHT ?
JUST DAZED, BUT FOR ALMIGHTY SAKE LET'S GET HER OVER TO FELDMANN'S HOSPITAL BEFORE THE POOR DEAR GOES BERSERK AGAIN !
THE BRAIN EXPERT'S NEWS IS FAR FROM HOPEFUL... MY EXAMINATION SHOWS THAT AN INCREDIBLE PIECE OF MICRO-SURGERY HAS BEEN PERFORMED, AND ANY FURTHER OPERATION IN THAT AREA COULD BE FATAL!
SO OUR BOSS HAS A CHOICE... OF EITHER DYING... OR EXISTING SOLELY AS A MAD ROBOT ?

THE SEEKERS
by J. M. Burns & P. Douglas
THE DELICATE BRAIN OPERATION ON UNA FROST PROCEEDS...
FELDMANN IS RATED THE BEST SCALPEL-WIELDER IN THE BUSINESS, BUT...
BUT ONE SLIP CAN MEAN DEATH OR MADNESS TO OUR BOSS !
FINALLY, AT DAWN...
LET'S GO, SUSANNE. NOTHING MORE CAN BE DONE HERE
I...I MUST'VE DROPPED OFF FOR A MOMENT. WHAT'S HAPPENED, JACOB ?

THE SEEKERS
by J. M. Burns & P. Douglas
IN HERE, SUSANNE... I WANT TO SHOW YOU WHAT FELDMANN REMOVED FROM UNA'S BRAIN...
IT'S A SORT OF THOUGHT-TRANSISTOR USED TO CONTROL OUR BOSS'S MIND. DEAD CLEVER OF THE CREEPS WHO COOKED IT UP...
NEVER MIND THAT NOW !
WHAT ABOUT UNA ? IS SHE ALIVE OR...?

ST Pocket Checklist

- ☐ CREEPY #126
- ☐ EERIE #120
- ☐ FAMOUS MONSTERS OF FILMLAND #172
- ☐ 1994 #18
- ☐ VAMPIRELLA #95

- ☐ ATTACK #28
- ☐ FIGHTIN' MARINES #156
- ☐ GHOST MANOR #56
- ☐ GUNFIGHTERS #66
- ☐ HAUNTED #55
- ☐ SCARY TALES #26

- ☐ BEEP BEEP, THE ROAD RUNNER #95
- ☐ BUCK ROGERS #12
- ☐ BUGS BUNNY #225
- ☐ CHIP 'N' DALE #71
- ☐ DOCTOR SOLAR, MAN OF THE ATOM #28
- ☐ DONALD DUCK #278
- ☐ FLASH GORDON #32
- ☐ GRIMM'S GHOST STORIES #55
- ☐ HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS #68
- ☐ LOONEY TUNES #37
- ☐ MICKEY MOUSE #211
- ☐ THE PINK PANTHER #79
- ☐ POPEYE THE SAILOR #161
- ☐ TOM AND JERRY #334
- ☐ TWEETY AND SYLVESTER #108
- ☐ UNCLE SCROOGE #185
- ☐ WALT DISNEY'S COMICS AND STORIES #487
- ☐ WINNIE-THE-POOH #24
- ☐ YOSEMITE SAM #72

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- ☐ ACTION COMICS #519
- ☐ ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO #481
- ☐ BATMAN #335
- ☐ THE BEST OF DC #11 (Superman)
- ☐ THE BRAVE AND THE BOLD #174
- ☐ DC COMICS PRESENTS #33
- ☐ DC SPECIAL BLUE-RIBBON DIGEST #9 (Secret Origins of Super-Heroes)
- ☐ DETECTIVE COMICS #502
- ☐ THE FLASH #297
- ☐ GHOSTS #100
- ☐ G.I. COMBAT #229
- ☐ GREEN LANTERN #140
- ☐ HOUSE OF MYSTERY #292
- ☐ JONAH HEX #48
- ☐ JUSTICE LEAGUE OF AMERICA #190
- ☐ THE LEGION OF SUPER-HEROES #275
- ☐ THE NEW ADVENTURES OF SUPERBOY #17
- ☐ THE NEW TEEN TITANS #7
- ☐ SECRETS OF HAUNTED HOUSE #36
- ☐ SGT. ROCK #352
- ☐ SUPER FRIENDS #44
- ☐ SUPERMAN #359
- ☐ THE SUPERMAN FAMILY #207
- ☐ TALES OF THE GREEN LANTERN CORPS #1
- ☐ THE UNEXPECTED #210
- ☐ UNKNOWN SOLDIER #251
- ☐ WARLORD #45
- ☐ WEIRD WAR TALES #99
- ☐ WONDER WOMAN #279

- ☐ HEAVY METAL #48 [V4#12]
- ☐ NATIONAL LAMPOON #132[V2#32]

- ☐ CAPTAIN CANUCK #14

- ☐ THE AMAZING SPIDER-MAN #216
- ☐ THE AVENGERS #207
- ☐ CAPTAIN AMERICA #257
- ☐ CONAN THE BARBARIAN #122
- ☐ CRAZY MAGAZINE #73
- ☐ DAREDEVIL #170
- ☐ DAZZLER #3
- ☐ THE DEFENDERS #95
- ☐ EPIC ILLUSTRATED #5
- ☐ FANTASTIC FOUR #230
- ☐ GHOST RIDER #56
- ☐ THE HULK! #26
- ☐ THE INCREDIBLE HULK #259
- ☐ IRON MAN #146
- ☐ KA-ZAR THE SAVAGE #2
- ☐ MAN-THING #10
- ☐ MARVEL SUPER ACTION #31
- ☐ MARVEL SUPER-HEROES #97
- ☐ MARVEL TALES #127
- ☐ MARVEL TEAM-UP #105
- ☐ MARVEL TWO-IN-ONE #75
- ☐ MASTER OF KUNG FU #100
- ☐ MICRONAUTS #29
- ☐ MOON KNIGHT #7
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #54
- ☐ POWER MAN AND IRON FIST #69
- ☐ ROM #17
- ☐ THE SAVAGE SHE-HULK #16
- ☐ THE SAVAGE SWORD OF CONAN #63
- ☐ SPIDER-WOMAN #38
- ☐ SPIDEY SUPER STORIES #52
- ☐ STAR TREK #14
- ☐ STAR WARS #47
- ☐ THOR #307
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March

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by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
WE'LL GET HIM TO HOSPITAL FIRST...THEN YOU CAN COME TO POLICE HEADQUARTERS AND TELL US ALL YOU KNOW, MRS...?
TEMPLE. THANK YOU, OFFICER
49
YOU DRIVE—AND YOU SIT IN THE FRONT TOO MRS. TEMPLE...I'LL LOOK AFTER HIM IN THE BACK
AS THE FRADDLES DRIVE OFF, INSPECTOR YOSPER ARRIVES IN SEARCH OF THE "TEMPLES"...
THAT'S A POLICE CAR—THE KENT CONSTABULARY ARE USING SOME OOD VEHICLES —596 DWS
PERHAPS IT'S A Q-JOB...
PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS MUST BE THAT BUNCH OF STROLLING PLAYERS TEMPLE WAS TALKING ABOUT
POLICE
50
THAT'S OUR INSPECTOR... THAT TRAILER...NOTICE ANYTHING PECULIAR ABOUT IT?
SUCH AS WHAT FERRERS?
THE REGISTRATION NUMBER—SAME AS THE ONE ON THAT CAR THAT DROVE OFF A FEW MINUTES AGO!
THE ONE YOU THOUGHT WAS A Q CAR ? THEN—WELL, IT MUST HAVE BEEN A PHONEY! AND THAT WOMAN IN THE FRONT...SHE LOOKED VERY MUCH LIKE STEVE TEMPLE!
PAUL TEMPLE
by FRANCIS DURBRIDGE
THE FRADDLES' CAR SPEEDS SOUTH...
SO YOU THINK THAT TOURING SHOW IS CONNECTED WITH THE MARAND MURDER?
51
YES—AND ALL THOSE ROBBERIES FROM HOUSES UP FOR SALE!
POLICEMAN... SOMEBODY ELSE...MUST BE DREAMING...
TEMPLE BEGINS TO REGAIN CONSCIOUSNESS...
PAUL TEMPLE
by FRANCIS DURBRIDGE
WHERE'S THE CAR THAT TOWS THAT TRAILER?
IT'S...IT'S THE BOSS'S...THEY JUST...LEFT HIM AND HIS WIFE
INSPECTOR YOSPER QUESTIONS FRADDLE'S COMPANY...
52
WHERE WERE THEY GOING?
HE SAID SOMETHING ABOUT A JOB DOWN AT HASTINGS...PROBABLY A CABARET OR CLUB SHOW
AND DID THEY HAPPEN TO BE WEARING POLICE UNIFORMS? COME ON...TELL ME!
WELL—THEY SOMETIMES DO A STRIP-UP OR, OF 2 CARS, SIZE!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
DRIVE TO DURNSFORD GAP!
IS THAT THE NEAREST HOSPITAL?
53
NO, MADAM... WE'VE HAD TO CHANGE OUR PLANS!...
BY NOW, VOSPER IS HEADING SOUTH, TOO...
HASTINGS, THAT WOMAN SAID, SHE MAY HAVE BEEN LYING, BUT... BETTER GET ON TO THE A.A., FERRERS— AND NEVER MIND THE LIMITS— I'LL BAIL YOU OUT!
PAUL TEMPLE
by FRANCIS DURBRIDGE
YOU'RE NO POLICEWOMAN... YOU'RE THE SO-CALLED LEADING LADY IN THAT GHASTLY ROAD SHOW!
YOU'LL PAY FOR THAT INSULT... MADAM!
54
CUT THAT OUT, YOU'LL HAVE US OFF THE ROAD!
OH, STEVE... YOU'VE STARTED SOMETHING NOW!
PAUL TEMPLE
by FRANCIS DURBRIDGE
STOP FOOLING ABOUT, OR YOU'LL KILL THE LOT OF US!
55
LET GO, YOU IDIOT!
VOSPER'S CAR IS CLOSE BEHIND...
SOMETHING AMISS AHEAD, INSPECTOR... CARS GONE THROUGH THE HEDGE. I CAN SEE ITS HEADLIGHTS IN THAT FIELD!
PAUL TEMPLE
by FRANCIS DURBRIDGE
AND IT LOOKS VERY MUCH LIKE THAT PHONEY POLICE CAR—IN WHICH CASE STEVE TEMPLE'S INSIDE!
I THOUGHT SO... RIGHT THROUGH THE HEDGE...
56
YOU ALL RIGHT, STEVE?
YES—BUT THE DRIVER'S KNOCKED OUT
NEED ANY HELP, TEMPLE?
NOT NOW, INSPECTOR VOSPER... YOU'RE A LITTLE LATE!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
NOTHING SERIOUS I'D SAY... JUST A BUMP ON THE HEAD WHERE SHE HIT THE WINDSCREEN
ARE YOU A POLICE OFFICER?
NOT, BLOODY LIKELY!
THEN I CHARGE YOU, UNDER THE POLICE ACT, 1964, PART SIX, SECTION TWO, WITH IMPERSONATING A POLICE OFFICER... AND THAT GOES FOR YOUR LADY FRIEND, TOO!
A VERY CROWDED POLICE CAR IS DRIVEN TO COUNTY HQ...
HOW'S THE YOUNG WOMAN?
A LOT BETTER NOW
BUT SHE DOESN'T FEEL SO YOUNG!
I'VE CHARGED THESE TWO WITH IMPERSONATING POLICE OFFICERS, QUESTION THEM ON THAT— THERE MAY BE MORE SERIOUS CHARGES
VERY GOOD, SIR!
NEXT DAY, IN VOSPER'S OFFICE, THE TEMPLES TELL THEIR STORY...
AS YOU KNOW, I SUSPECTED A LINK-UP BETWEEN THE ROBBERIES, THE MARANO MURDER AND THIS TOURING REVUE COMPANY...
...AND WHEN HE WENT TO SEE THEIR SHOW AT NORTHBOROUGH, HE REALISED THAT FRADDLE AND MRS RUFF MATCHED THE DESCRIPTION OF THE FUNERAL SUSPECTS...
...WE ALSO REALISED THAT THEY WERE CAPABLE OF PLAYING MANY PARTS— AND HAD ACCESS TO A PRETTY EXTENSIVE [redacted] THEATRICAL COSTUMES
IN INSPECTOR VOSPER'S OFFICE...
BUT WHAT EVIDENCE HAVE WE THAT THEY WERE CONNECTED WITH THE MURDER OF MARANO?
IT COULD BE HERE. MILLIE FRADDLE WAS BURNING WHAT LOOKED LIKE A PARSON'S SUIT BEHIND THE MEMORIAL HALL AT NORTHBOROUGH... BUT SHE MISSED THAT!
YOU SEE THAT FAINT RED SMEAR? IF IT MATCHES MARANO'S BLOOD GROUP, IT COULD BE CONCLUSIVE!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
SO FAR AS THE ROBBERIES ARE CONCERNED, A NUMBER OF SAFE DEPOSIT KEYS WERE FOUND IN FRADDLE'S CARAVAN, THAT—AND A SERIES OF IDENTITY PARADES—SHOULD ESTABLISH THEIR GUILT

SOME WEEKS LATER, AT THE COUNTY ASSIZES...
REMIND ME TO COLLECT THAT FIVER FROM VOSPER, STEVE
FREDERICK FRADDLE, YOU HAVE BEEN FOUND GUILTY OF MURDER

THE TEMPLES ARE DRIVING THROUGH SOUTHERN SPAIN...
I'M AFRAID WE'VE TAKEN A WRONG TURNING, PAUL. WE SHOULD BE APPROACHING A VILLAGE CALLED TORRELOS...

PAUL TEMPLE
by FRANCIS DURBRIDGE
MOTORING IN SOUTHERN SPAIN, THE TEMPLES SEE A STRANGE APPARITION IN THE FOOTHILLS OF THE SIERRA MORENA...
IF IT WERE DON QUIXOTE AND SANCHO PANZA, I COULD BELIEVE IT. BUT...

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
ON HOLIDAY IN SOUTHERN SPAIN, TEMPLE STOPS A RUNAWAY HORSE WITH AN UNLIKELY RIDER...
EASY DOES IT... PROFANITY WILL GET YOU NOWHERE! LET ME HAVE A GO...
WHAT WE NEED IS A CAN-OPENER... WAIT A MINUTE— IT'S MOVING!
WELL, BLOW ME DOWN! I KNOW THAT FACE...
IT'S... JEREMY WRIGHT, ISN'T IT?
HIMSELF— WELL, NOT HIMSELF, MADAM!
PAUL TEMPLE
by FRANCIS DURBRIDGE
I KNOW YOUR FACE, TOO... PAUL TEMPLE, ISN'T IT?
IT IS— AND THIS IS MY WIFE, STEVE
YOU MUST HAVE GUESSED, I'M OUT HERE IN THIS GOD-FORSAKEN WILDERNESS MAKING A FILM FOR GUANTO PICTURES...
YES, WE'D GUESSED THAT MUCH...
THERE COULD HARDLY BE ANY OTHER EXPLANATION FOR A CRUSADER IN THESE PARTS— IN 1984!
PAUL TEMPLE
by FRANCIS DURBRIDGE
ARE YOU RIDING BACK TO YOUR LOCATION, MR. WRIGHT?
NOT RUDDY LIKELY! THAT LETHAL ANIMAL RAN AMOK FOR ALL OF FIVE MILES! I'D RATHER WALK!
NO NEED... STEVE WILL DRIVE YOU BACK— AND I'LL RIDE!
YOU ALL RIGHT, TEMPLE?
FINE! JUST GETTING INTO TOP GEAR
PAUL TEMPLE
by FRANCIS DURBRIDGE
THERE WAS NEVER A CRUSADE LIKE THIS!
WHAT IN THE WORLD...?
I FANCY IT'S A SEARCH PARTY, MRS. TEMPLE
JEREMY, MY DEAR MAN, YOU ARE IN ONE PIECE! PRAISE BE!
NO THANKS TO YOU, LEON— YOU GUARANTEED ME A RELIABLE HORSE!

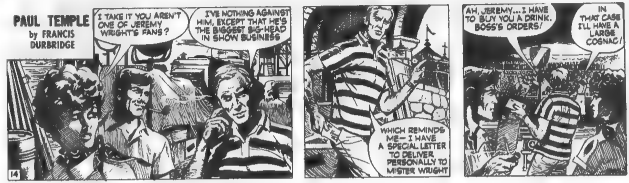
The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS IS LEON ORBOVSKY—OUR PRODUCER... ME AND MRS. TEMPLE, BUT FOR WHOM I MIGHT NOW BE HALFWAY TO PORTUGAL!
I AM MOST GRATEFUL...JEREMY IS OUR MOST VALUABLE PROPERTY...WITH HALF-A-MILLION DOLLARS WORTH OF FILM IN THE CAN...
...IF THAT CRAZY HORSE HAD THROWN HIM AND CRACKED HIS EXPENSIVE SKULL, WE WOULD HAVE HAD TO START ALL OVER AGAIN!
PAUL TEMPLE
by FRANCIS DURBRIDGE
THE TEMPLES ARE INVITED TO VISIT THE FILM UNIT'S CAMP...
QUITE A GET-UP, MR. WRIGHT!
OH, YES... WE MANAGE TO BE FAIRLY CIVILISED
COME AND HAVE A DRINK...
I FANCY LEON WILL WANT TO CRACK A BOTTLE OF FIZZ!
PAUL TEMPLE
by FRANCIS DURBRIDGE
AH, THERE YOU ARE! MR. AND MRS. TEMPLE, QUANTO PICTURES WELCOME YOU!
PARSONS! CHAMPAGNE FOR ALL!
WE WILL RESUME WORK IN... FORTY MINUTES. PERHAPS OUR GUESTS WOULD CARE TO WATCH A FEW TAKES?
WE WOULD INDEED!
PAUL TEMPLE
by FRANCIS DURBRIDGE
FILMING IS RESUMED...
RIGHT! SCENE 64, TAKE 1. EVERYTHING READY? JEREMY GLUED TO HIS SADDLE?
EVERYTHING'S O.K....
THIS IS WHERE THE CRUSADERS PARLEY WITH A MUSLIM CHIEFTAIN. WE WERE WORKING ON THE SCENE WHEN JEREMY'S HORSE BOLTED!
SO WE KEEP OUR FINGERS CROSSED THIS TIME?

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
AGAIN WORK ON THE CRUSADERS FILM IS INTERRUPTED...
OH, NO! NOT THAT DAM' CHOPPER AGAIN... CUT!
THE CRUSADERS HAD HELICOPTERS?
12
IT'S OURS... BRINGS THE MAIL AND FILM RUSHES PROCESSED IN CEVILLE... BUT ALWAYS HE COMES AT THE WRONG MOMENT!
THIS IS JUST NOT MY DAY... ALL RIGHT, WE'LL BREAK FOR LUNCH!

PAUL TEMPLE
by FRANCIS DURBRIDGE
SO YOU DID IT AGAIN, ERIC... BUZZING IN AND WRECKING A PERFECTLY GOOD TAKE
SORRY, MR. ORBORSKY... I DIDN'T HAVE MY COPY OF THE SHOOTING SCHEDULE
13
ANYWAY, YOU MISSED SOME EXCITEMENT— MEET MR. AND MRS. TEMPLE. THIS IS ERIC TRAILL, WHO PILOTS OUR UNIT HELICOPTER— JEREMY'S HORSE BOLTED AND THEY STOPPED IT!
PITY!
THAT IS NOT A GOOD REMARK, TRAILL. YOU WILL TAKE MR. AND MRS. TEMPLE FOR A DRINK. JEREMY IS THERE IN THE MESS TENT— YOU WILL BUY HIM ONE, TOO!
ALL RIGHT, ALL RIGHT, DON'T BLOW YOUR TOP!


PAUL TEMPLE
by FRANCIS DURBRIDGE
I TAKE IT YOU AREN'T ONE OF JEREMY WRIGHT'S FANS?
I'VE NOTHING AGAINST HIM, EXCEPT THAT HE'S THE BIGGEST BIG-HEAD IN SHOW BUSINESS
14
WHICH REMINDS ME— I HAVE A SPECIAL LETTER TO DELIVER, PERSONALLY TO MISTER WRIGHT
AH, JEREMY... I HAVE TO BUY YOU A DRINK. BOSS'S ORDERS!
IN THAT CASE I'LL HAVE A LARGE COGNAC!

PAUL TEMPLE
by FRANCIS DURBRIDGE
I WAS ASKED TO DELIVER THIS TO YOU PERSONALLY, JEREMY
15
GOOD GOD... I KNOW THAT HANDWRITING!
YOUR PAST CATCHING UP WITH YOU, JEREMY?
EXCUSE ME... I THINK I'D LIKE TO READ THIS IN PRIVATE

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE

...I THINK JEREMY'S A GOOD ACTOR—AND WILL BE A BETTER ONE...AND HE'S HAD A LOT OF TROUBLE
YOU CAN SAY THAT AGAIN! EXCUSE ME, BACK TO DUTY!

YES— JEREMY MARRIED THAT ITALIAN STARLET, DANIA SOMETHING...MARRIAGE BROKE UP, DIDN'T IT?
DANIA MURANO... SHE TOOK TO DRINK— AND FAST CARS, DANGEROUS COMBINATION, PAUL!

PAUL TEMPLE
by FRANCIS DURBRIDGE

YES, PAUL— SHE'D BEEN DRINKING WITH JEREMY. SHE KNOCKED DOWN A GIRL, THE GIRL DIED...
DANIA MURANO! I REMEMBER NOW— SOME TROUBLE OVER A CAR SMASH; WASN'T THERE?
17

SHE WAS LUCKY TO GET AWAY WITH A TWO-YEAR SUSPENDED SENTENCE; AND IT WAS THE BEGINNING OF THE END OF HER MARRIAGE TO JEREMY WRIGHT...

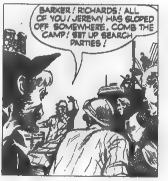
MEANWHILE, JEREMY READS HIS PRIVATE LETTER...THE CONTENTS SHOCK HIM...
IS ANYTHING WRONG, SIR?
I-I DON'T QUITE KNOW, PYM!... GET ME A STIFF BRANDY, WILL YOU?

PAUL TEMPLE
by FRANCIS DURBRIDGE

NEXT MORNING, PAUL TEMPLE DECIDES TO MOVE ON...
SORRY, YOU MUST GO... I AM MOST GRATEFUL FOR WHAT YOU DID
IT WAS NOTHING... WE HAVE ENJOYED SEEING YOU AT WORK...
18

PAUL TEMPLE
by FRANCIS DURBRIDGE

BUT THIS IS RIDICULOUS! JEREMY CAN'T JUST HAVE VANISHED. IS HIS CAR STILL THERE?
YES, MR. ORBOVSKY. HE JUST SEEMS TO HAVE PACKED A FEW CLOTHES— AND LEFT
19



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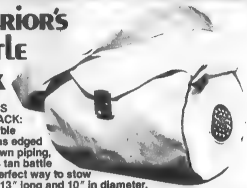

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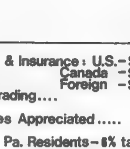

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41-42	.75	10	71-80	121-130	.15
43	.75	10.5	81-90	131-140	.12
44-45	.75	11	91-100	141-150	.10
46-47	.75	11.5	101-110	151-160	.08
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111-120	.75	17			
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131-140	.75	18			
141-150	.75	18.5			
151-160	.75	19			
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1	40	50	2	1.50	3
2	30	60	3-4	1.00	4
3	25	70	5-6	.75	5
4	20	80	7-8	.60	6
5	15	90	9-10	.50	7
6-10	10	100	11-15	.40	8
11-15	8	110	16-20	.30	9
16-19	6	120	21-30	.25	10
20-29	4	130	31-40	.20	11
30-50	3	140	41-50	.15	12
51-60	1.50	150	51-60	.12	13
61-70	1.25	160	61-70	.10	14
71-80	1.25	170	71-80	.08	15
81-90	1.25	180	81-90	.06	16
91-100	1.25	190	91-100	.05	17
101-110	1.25	200	101-110	.04	18
111-120	1.25	201-UP	111-120	.03	19
121-130	.75		121-130	.02	20
131-140	.75		131-140	.01	21
141-150	.75		141-150	.01	22
151-160	.75		151-160	.01	23
161-170	.75		161-170	.01	24
171-180	.75		171-180	.01	25
181-190	.75		181-190	.01	26
191-200	.75		191-200	.01	27
201-UP	.75		201-UP	.01	28

AVENGERS WEST COAST

1	1.50	3	1.50	9	1.50
2	1.50	4	1.50	10	1.50
3	1.50	5	1.50	11	1.50
4	1.50	6	1.50	12	1.50
5	1.50	7	1.50	13	1.50
6	1.50	8	1.50	14	1.50

AVENGERS/DEFENDERS

1	.75	1.50	2	1.50	3

BATTLESTAR GALACTICA

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

BLACK GOLIATH

1	.50	1	1.50	5	1.50
2	.50	1	1.50	6	1.50
3	.50	1.50	7-UP	1.50	

BLACK PANTHER

1	.50	1	ANNUALS	1	1.50

CAT

1	2	4	1	1.25	2.50
2, 3	1.25	2.50	2-4	.75	1.50
5-UP	.75	1.50			

CAPTAIN AMERICA

100	5	10	2-5	1.50	3
101-109	2	4	DOC SAVAGE	.75	1.50
109	2.50	5	1	.75	1.50
110, 111, 113, 114-150	1.25	2.50	GIANT	.50	1
112	1.50	3	ANNUALS	.50	1
151-179	.75	1.50	DOCTOR STRANGE		
180-191	1	2	1	3	6
192-UP	.75	1.50	2	1.50	3
ANNUALS	1	2	3-5	1.25	2.50
1	1.50	3	6-UP	.75	1.50
2	1.25	2.50	GIANT	1	2
3, 4	.75	1.50	1	1.50	3
5	.75	1.50	HOWARD THE DUCK		
CAPTAIN MARVEL	1	11-34	1	2.00	4
1	.75	1.50	2	1.25	2.50
2-35	.75	1.50	3-5	1.00	2
ANNUALS	1	2	6-10	.75	1.50
1	.75	1.50	11-UP	.50	1
CHAMPIONS			HULK		
1	1.50	3	1	1.50	3
2	1.25	2.50	2	1.25	2.50
3-UP	.75	1.50	3-5	.75	1.50
CHAMPION OF CHILLS	1	2	6-UP	.50	1
1	.75	1.50	HUMAN TORCH	1	2
2-25	.75	1.50	2	1.25	2.50

CONAN

1	1.60	3	4.80	30	2.4
2	1.20	4	4.00	31	2.4
3-4	.75	4.5	5	34-41	.75
5-10	.75	5	6	42	1.00
11-18	.75	5.5	11-15	43-50	.75
19-20	.75	6	16-20	51-60	.60
21-26	.75	6.5	21-25	61-70	.50
27-29	.75	7.5	26-30	71-80	.40
30-36	.75	8	31-40	81-90	.35
37-38	.75	8.5	41-50	91-100	.30
39	.75	9	51-60	101-110	.25
40	.75	9.5	61-70	111-120	.20
41-42	.75	10	71-80	121-130	.15
43	.75	10.5	81-90	131-140	.12
44-45	.75	11	91-100	141-150	.10
46-47	.75	11.5	101-110	151-160	.08
48-49	.75	12	111-120	161-170	.06
50	.75	12.5	121-130	171-180	.05
51-52	.75	13	131-140	181-190	.04
53-54	.75	13.5	141-150	191-200	.03
55-60	.75	14	151-160	201-UP	.02
61-70	.75	14.5	161-170		
71-80	.75	15	171-180		
81-90	.75	15.5	181-190		
91-100	.75	16	191-200		
101-110	.75	16.5	201-UP		
111-120	.75	17			
121-130	.75	17.5			
131-140	.75	18			
141-150	.75	18.5			
151-160	.75	19			
161-170	.75	19.5			
171-180	.75	20			
181-190	.75	20.5			
191-200	.75	21			
201-UP	.75	21.5			

ANNUALS

1	1.80	3	4.50	8	2.25
2	1.40	4	3.00	9	2.25
3	1.40	5	2.50	10	2.25
4	1.40	6	2.25	11	2.25
5	1.40	7	2.25	12	2.25

DEFENDERS

1	1.50	3	1.50	9	1.50
2	1.50	4	1.50	10	1.50
3	1.50	5	1.50	11	1.50
4	1.50	6	1.50	12	1.50
5	1.50	7	1.50	13	1.50
6	1.50	8	1.50	14	1.50

DEFENDERS OF THE EARTH

1	.75	1.50	2	1.50	3

DEVIL DINOSAUR

1	2	4	1	1.25	2.50
2, 3	1.25	2.50	2-4	.75	1.50
5-UP	.75	1.50			

DOC SAVAGE

1	.75	1.50	2	1.50	3
3-5	.75	1.50	6-UP	.50	1

DOCTOR STRANGE

1	.75	1.50	2	1.50	3
3-5	.75	1.50	6-UP	.75	1.50
GIANT	1	2	ANNUALS	1	2
1	1.50	3	2	1.25	2.50
3-5	.75	1.50	6-UP	.75	1.50

DOOMSDAY +1

1	.75	1.50	2-5	.75	1.50

DRACULA

1	.75	1.50	2	1.50	3
3-5	.75	1.50	6-UP	.75	1.50

DRAGON LORD

1	.75	1.50	2	1.50	3

DRAGONSLAYER

1	.75	1.50	2	1.50	3

DRAKULA

1	.75	1.50	2	1.50	3

EERIE

1	1.60	3	4.80	30	2.4
2	1.20	4	4.00	31	2.4
3-4	.75	4.5	5	34-41	.75
5-10	.75	5	6	42	1.00
11-18	.75	5.5	11-15	43-50	.75
19-20	.75	6	16-20	51-60	.60
21-26	.75	6.5	21-25	61-70	.50
27-29	.75	7.5	26-30	71-80	.40
30-36	.75	8	31-40	81-90	.35
37-38	.75	8.5	41-50	91-100	.30
39	.75	9	51-60	101-110	.25
40	.75	9.5	61-70	111-120	.20
41-42	.75	10	71-80	121-130	.15
43	.75	10.5	81-90	131-140	.12
44-45	.75	11	91-100	141-150	.10
46-47	.75	11.5	101-110	151-160	.08
48-49	.75	12	111-120	161-170	.06
50	.75	12.5	121-130	171-180	.05
51-52	.75	13	131-140	181-190	.04
53-54	.75	13.5	141-150	191-200	.03
55-60	.75	14	151-160	201-UP	.02
61-70	.75	14.5	161-170		
71-80	.75	15	171-180		
81-90	.75	15.5	181-190		
91-100	.75	16	191-200		
101-110	.75	16.5	201-UP		
111-120	.75	17			
121-130	.75	17.5			
131-140	.75	18			
141-150	.75	18.5			
151-160	.75	19			
161-170	.75	19.5			
171-180	.75	20			
181-190	.75	20.5			
191-200	.75	21			
201-UP	.75	21.5			

ANNUALS

1	1.80	3	4.50	8	2.25
2	1.40	4	3.00	9	2.25
3	1.40	5	2.50	10	2.25
4	1.40	6	2.25	11	2.25
5	1.40	7	2.25	12	2.25

ELEKTRA ASSASSIN

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

ETERNALS

1	1.50	3	1.50	9	1.50
2	1.50	4	1.50	10	1.50
3	1.50	5	1.50	11	1.50
4	1.50	6	1.50	12	1.50
5	1.50	7	1.50	13	1.50
6	1.50	8	1.50	14	1.50

EXILES

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

FANTASTIC FOUR

1	1.60	3	4.80	30	2.4
2	1.20	4	4.00	31	2.4
3-4	.75	4.5	5	34-41	.75
5-10	.75	5	6	42	1.00
11-18	.75	5.5	11-15	43-50	.75
19-20	.75	6	16-20	51-60	.60
21-26	.75	6.5	21-25	61-70	.50
27-29	.75	7.5	26-30	71-80	.40
30-36	.75	8	31-40	81-90	.35
37-38	.75	8.5	41-50	91-100	.30
39	.75	9	51-60	101-110	.25
40	.75	9.5	61-70	111-120	.20
41-42	.75	10	71-80	121-130	.15
43	.75	10.5	81-90	131-140	.12
44-45	.75	11	91-100	141-150	.10
46-47	.75	11.5	101-110	151-160	.08
48-49	.75	12	111-120	161-170	.06
50	.75	12.5	121-130	171-180	.05
51-52	.75	13	131-140	181-190	.04
53-54	.75	13.5	141-150	191-200	.03
55-60	.75	14	151-160	201-UP	.02
61-70	.75	14.5	161-170		
71-80	.75	15	171-180		
81-90	.75	15.5	181-190		
91-100	.75	16	191-200		
101-110	.75	16.5	201-UP		
111-120	.75	17			
121-130	.75	17.5			
131-140	.75	18			
141-150	.75	18.5			
151-160	.75	19			
161-170	.75	19.5			
171-180	.75	20			
181-190	.75	20.5			
191-200	.75	21			
201-UP	.75	21.5			

ANNUALS

1	1.80	3	4.50	8	2.25
2	1.40	4	3.00	9	2.25
3	1.40	5	2.50	10	2.25
4	1.40	6	2.25	11	2.25
5	1.40	7	2.25	12	2.25

FIRESTAR

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

FOOM

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

FRANKENSTEIN

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

GHOST RIDER

1	1.25	2.50	1 (1986)	1	1.50
2	1.25	2.50	2-4	.75	1.50
3	1.25	2.50	5-UP	.50	1
4-5, 7-11	.75	1.50	GIANT	1	2
6	1.50	3	ANNUALS	1	2

GIANT SIZE

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

GODZILLA

1	.75	1.50	2-4	.75	1.50
5-UP	.75	1.50			

HULK

1	.75	1.50	2	1.50	3
3-5	.75	1.50	6-10	.75	1.50
11-15	.75	1.50	16-20	.75	1.50
21-30	.75	1.50	31-40	.75	1.50
41-50	.75	1.50	51-60	.75	1.50
61-70	.75	1.50	71-80	.75	1.50
81-90	.75	1.50	91-100	.75	1.50
101-110	.75	1.50	111-120	.75	1.50
121-130	.75	1.50	131-140	.75	1.50
141-150	.75	1.50	151-160	.75	1.50
161-170	.75	1.50	171-180	.75	1.50
181-190	.75	1.50	191-200	.75	1.50
201-UP	.75	1.50			

ANNUALS

1	1.80	3	4.50	8	2.25
2	1.40	4	3.00	9	2.25
3	1.40	5	2.50	10	2.25
4	1.40	6	2.25	11	2.25
5	1.40	7	2.25	12	2.25

HULK/WOLVERINE

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

INCREDIBLE HULK

1	1.60	3	4.80	30	2.4
2	1.20	4	4.00	31	2.4
3-4	.75	4.5	5	34-41	.75
5-10	.75	5	6	42	1.00
11-18	.75	5.5	11-15	43-50	.75
19-20	.75	6	16-20	51-60	.60
21-26	.75	6.5	21-25	61-70	.50
27-29	.75	7.5	26-30	71-80	.40
30-36	.75	8	31-40	81-90	.35
37-38	.75	8.5	41-50	91-100	.30
39	.75	9	51-60	101-110	.25
40	.75	9.5	61-70	111-120	.20
41-42	.75	10	71-80	121-130	.15
43	.75	10.5	81-90	131-140	.12
44-45	.75	11	91-100	141-150	.10
46-47	.75	11.5	101-110	151-160	.08
48-49	.75	12	111-120	161-170	.06
50	.75	12.5	121-130	171-180	.05
51-52	.75	13	131-140	181-190	.04
53-54	.75	13.5	141-150	191-200	.03
55-60	.75	14	151-160	201-UP	.02
61-70	.75	14.5	161-170		
71-80	.75	15	171-180		
81-90	.75	15.5	181-190		
91-100	.75	16	191-200		
101-110	.75	16.5	201-UP		
111-120	.75	17			
121-130	.75	17.5			
131-140	.75	18			
141-150	.75	18.5			
151-160	.75	19			
161-170	.75	19.5			
171-180	.75	20			
181-190	.75	20.5			
191-200	.75	21			
201-UP	.75	21.5			

ANNUALS

1	1.80	3	4.50	8	2.25
2	1.40	4	3.00	9	2.25
3	1.40	5	2.50	10	2.25
4	1.40	6	2.25	11	2.25
5	1.40	7	2.25	12	2.25

INVADERS

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

IRON FIST

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

IRON MAN

1	1.60	3	4.80	30	2.4
2	1.20	4	4.00	31	2.4
3-4	.75	4.5	5	34-41	.75
5-10	.75	5	6	42	1.00
11-18	.75	5.5	11-15	43-50	.75
19-20	.75	6	16-20	51-60	.60
21-26	.75	6.5	21-25	61-70	.50
27-29	.75	7.5	26-30	71-80	.40
30-36	.75	8	31-40	81-90	.35
37-38	.75	8.5	41-50	91-100	.30
39	.75	9	51-60	101-110	.25
40	.75	9.5	61-70	111-120	.20
41-42	.75	10	71-80	121-130	.15
43	.75	10.5	81-90	131-140	.12
44-45	.75	11	91-100	141-150	.10
46-47	.75	11.5	101-110	151-160	.08
48-49	.75	12	111-120	161-170	.06
50	.75	12.5	121-130	171-180	.05
51-52	.75	13	131-140	181-190	.04
53-54	.75	13.5	141-150	191-200	.03
55-60	.75	14	151-160	201-UP	.02
61-70	.75	14.5	161-170		
71-80	.75	15	171-180		
81-90	.75	15.5	181-190		
91-100	.75	16	191-200		
101-110	.75	16.5	201-UP		
111-120	.75	17			
121-130	.75	17.5			
131-140	.75	18			
141-150	.75	18.5			
151-160	.75	19			
161-170	.75	19.5			
171-180	.75	20			
181-190	.75	20.5			
191-200	.75	21			
201-UP	.75	21.5			

ANNUALS

1	1.80	3	4.50	8	2.25
2	1.40	4	3.00	9	2.25
3	1.40	5	2.50	10	2.25
4	1.40	6	2.25	11	2.25
5	1.40	7	2.25	12	2.25

JAMES BOND

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

JUSTICE

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

KA-ZAR

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

KULL

1	.75	1.50	2	1.50	3
3-5	.75	1.50	6-UP	.50	1

LEGION OF MONSTERS

1	.75	1.50	2	1.50	3

LOBO

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

LONE CAGE

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL

1	1.60	3	4.80	30	2.4
2	1.20	4	4.00	31	2.4
3-4	.75	4.5	5	34-41	.75
5-10	.75	5	6	42	1.00
11-18	.75	5.5	11-15	43-50	.75
19-20	.75	6	16-20	51-60	.60
21-26	.75	6.5	21-25	61-70	.50
27-29	.75	7.5	26-30	71-80	.40
30-36	.75	8	31-40	81-90	.35
37-38	.75	8.5	41-50	91-100	.30
39	.75	9	51-60	101-110	.25
40	.75	9.5	61-70	111-120	.20
41-42	.75	10	71-80	121-130	.15
43	.75	10.5	81-90	131-140	.12
44-45	.75	11	91-100	141-150	.10
46-47	.75	11.5	101-110	151-160	.08
48-49	.75	12	111-120	161-170	.06
50	.75	12.5	121-130	171-180	.05
51-52	.75	13	131-140	181-190	.04
53-54	.75	13.5	141-150	191-200	.03
55-60	.75	14	151-160	201-UP	.02
61-70	.75	14.5	161-170		
71-80	.75	15	171-180		
81-90	.75	15.5	181-190		
91-100	.75	16	191-200		
101-110	.75	16.5	201-UP		
111-120	.75	17			
121-130	.75	17.5			
131-140	.75	18			
141-150	.75	18.5			
151-160	.75	19			
161-170	.75	19.5			
171-180	.75	20			
181-190	.75	20.5			
191-200	.75	21			
201-UP	.75	21.5			

ANNUALS

1	1.80	3	4.50	8	2.25
2	1.40	4	3.00	9	2.25
3	1.40	5	2.50	10	2.25
4	1.40	6	2.25	11	2.25
5	1.40	7	2.25	12	2.25

MARVEL ADVENTURE

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL ACTION

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL CHILLERS

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL COMICS

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL COMICS PRESENTS

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL FANFARE

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL FEATURE

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL GRAPHIC NOVEL

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL PREMIERE

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

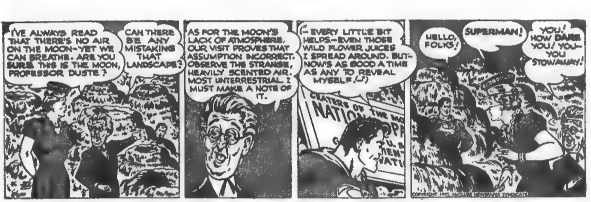
MARVEL PRESENTS

1	.75	1.50	2	1.50	3
4-UP	.75	1.50			

MARVEL SPOTLIGHT

1	.75	1.50	2	1.50	3
4-UP	.75	1.

SUPERMAN by Siegel & Shuster


I'VE ALWAYS READ THAT THERE'S NO AIR ON THE MOON—YET WE CAN BREATHE—ARE YOU SURE, THIS IS THE MOON, PROFESSOR DUSTE?
CAN THERE BE ANY MISTAKING THAT LANDSCAPE?
AS FOR THE MOON'S LACK OF ATMOSPHERE, OUR VISIT PROVES THAT ASSUMPTION INCORRECT! OBSERVE THE STRANGE, HEAVILY SCINTED AIR. MOST INTERESTING! I MUST MAKE A NOTE OF IT.
(~ EVERY LITTLE BIT HELPS—EVEN THOSE WILD FLOWER JUICES I SPREAD AROUND. BUT—NOW'S AS GOOD A TIME AS ANY TO REVEAL MYSELF~)
HELLO, FOLKS!
SUPERMAN!
YOU! HOW DARE YOU, YOU—YOU STOW-AWAY!

YOU CHARLATAN! YOU MOUNTEBANK! YOU STOW'ED AWAY ON MY SPACE SHIP!
BUT, BBBBEER—YOU CAN'T BE SURE! MAYBE HE FLEW HERE TO THE MOON HIMSELF!
MY DEAR PRUNELLA, DON'T TELL ME THAT YOU TOO HAVE BEEN TAKEN IN BY THE WILD AND NOTORIOUS TALES OF THIS MAN'S EXTRA-PHYSICAL POWERS. AS A SCIENTIST, I ASSURE YOU HIS REPUTATION IS A LIE.
SO—HE MUST HAVE STOWED AWAY!
IS THAT RIGHT, SUPERMAN?
WHO AM I TO CONTRADICT SO EMINENT A SCIENTIST AS PROFESSOR DUSTE?
(~I'M NOT THE ONE TO CONTRADICT SCIENCE EITHER, BUT SOMEHOW MY FEMININE INTUITION KEEPS TELLING ME THAT WE'RE NOT ON THE MOON AT ALL,~)

(~FIRST, THE SPACE SHIP TAKES OFF OF ITS OWN ACCORD; THEN THE MOON TURNS OUT TO HAVE ATMOSPHERE. AND NOW SUPERMAN SHOWS UP. THERE'S SOMETHING WRONG!~)
LOOK HERE—I WANT AN HONEST ANSWER TO AN HONEST QUESTION. ARE WE ON THE MOON OR NOT?
WHY DON'T YOU ASK PROFESSOR DUSTE?
OF COURSE WE'RE ON THE MOON! LOOK AT THE LANDSCAPE! MY DEAR PRUNELLA, CAN YOU DOUBT THE WORD OF A SCIENTIST OF MY REPUTATION?
CERTAINLY CAN.
AND AS FOR YOU, YOUNG MAN—I WANT A WORD WITH YOU!

WHAT'S SHE WHISPERING TO HIM ABOUT? THAT CHARLATAN IS LIKELY TO PUT IDEAS INTO HER HEAD.
SO—WE'RE NOT ON THE MOON, MRS. SUSSY. THIS IS WHERE WE ARE. YOU SEE, ONE OF THE PROFESSOR'S STUDENTS, A FINE LAD, CITED MY SUPER-POWERS IN HIS TERM PAPER.
~THE SKEPTICAL PROFESSOR, PLUNKED HIM AND JUST WON'T BE CONVINCED OF THE BOY'S CLAIMS ABOUT ME. BUT—
I SEE—ONCE THE PROFESSOR REALIZES HE CAN MAKE A MISTAKE—THINKING HIMSELF ON THE MOON—
COUNT ON MY COOPERATION, YOUNG MAN. PROFESSOR DUSTE MUST BE BROKEN OF HIS STUBBORNNESS BEFORE HE'LL MAKE ANY KIND OF A HUSBAND!
A HUSBAND! WELL!

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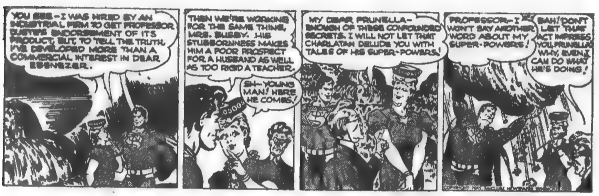
The Menomonee Falls Gazette


YOU SEE—I WAS HIRED BY AN INDUSTRIAL FIRM TO GET PROFESSOR SUBTYPE ENCOURAGEMENT OF ITS PRODUCT; BUT, TO TELL THE TRUTH, I'VE BECOME MORE THAN A COMMERCIAL INTEREST IN DEAR EBENEZER.
THEN WE'RE WORKING FOR THE SAME THING, MISS. BUSSEY. HIS STUBBORNNESS MAKES HIM A POOR RECIPIENT FOR A HUSBAND AS WELL AS TOO RIGID A TEACHER.
SH—YOUNG MAN! HERE HE COMES!
MY DEAR PRUNELLA—ENOUGH OF THESE CONFOUNDED SECRETS. I WILL NOT LET THAT CHARLATAN DELUDE YOU WITH TALES OF HIS SUPER-POWERS!
PROFESSOR—I WON'T SAY ANOTHER WORD ABOUT MY SUPER-POWERS!
SHH! DON'T LET THAT ACT IMPRESS YOU, PRUNELLA. WAY, SURELY CAN DO WHAT HE'S DOING!

MY DEAR PRUNELLA, DON'T LOOK SO AWED. ON THE MOON, ANYONE CAN LIFT ROCKS LIKE THAT. THE GRAVITATIONAL PULL IS MUCH LIGHTER.
SEE—I'LL SHOW YOU. IT'S AS EASY AS—AS EASY AS—ER—AH—!
COPYRIGHT 1961 NATIONAL NEWSPAPER SYNDICATE, INC.
WELL—NO USE MY RESORTING TO THE SAME KIND OF UNDIGNIFIED EXHIBITION, I JUST WANTED YOU TO KNOW HOW IT'S DONE.
HM—IF YOU SAY SO, EBENEZER.
(—VERY EMBARRASSING... CONTRARY TO ALL THE LAWS OF SCIENCE. AND YET—HE MUST HAVE TRICKED ME! YES—HIM SLEIGHT OF IT. SCIENCE CAN'T BE WRONG!—)

WHAT A REMARKABLE THAT THE LIGHT GRAVITATIONAL YOUNG MAN / PULL OF THE MOON MAKES IT POSSIBLE FOR ANY EARTHLING TO TAKE SUCH A BOUND!
TRY TO REALIZE, PRUNELLA,
LOOK—I'LL DEMONSTRATE!
A RATHER POOR DEMONSTRATION, PROFESSOR.
SIR—AH—QUITE SO. I MERELY SOUGHT TO DUPLICATE SUPERMAN'S FEAT OF LEAP—IMPLICATION, A MAN IN MY POSITION DOESN'T GO BOUNDING INDISCRIMINATELY ABOUT.
I GUESS WE'RE PASSING THROUGH THE CRATERS OF THE MOON NATIONAL PARK MENTIONED IN THE GUIDE BOOK.
WHY, IT LOOKS EXACTLY LIKE THOSE PICTURES OF THE MOON IN THE ENCYCLOPEDIA.
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WHY—THAT SOUNDED LIKE AN AUTOMOBILE HORN!
NONSENSE! AUTOMOBILES ON THE MOON?
MOST LIKELY THE PREDATORY CALL OF SOME WILD BEAST INHABITING THESE LUNAR CRATERS. PERHAPS, AFTER ALL, THERE IS LIFE ON THE MOON.
MAYBE IT'S SOME SORT OF MOON GNU, EH, PROFESSOR, DUSTE?
MAYBE IT'S DANGEROUS. HADN'T WE BETTER START THINKING OF GETTING DOWN TO EARTH?
DEAR ME—I ALMOST FORGOT. I CAN'T CONTROL THE SPACE SHIP, WE—WE CAN'T GET BACK TO EARTH!

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I received a phone call from an editor at Marvel Comics. "We have a problem," he said...

"We?" I asked.

"Yes," the editor said, "we. It's about that Hodiah Twist story you wrote some time back."

"I know the story," I answered. "It took me three months to write. At the time, you said it was the most beautiful story you'd bought, remember? You mean that story? The one Gene Colan illustrated, and that I placed the dialogue balloons on the artwork, oh, a long time back?"

"Yes, that story."

"What kind of problem could we have?" It wasn't really a question I wanted to ask.

"It's about the contract," the editor explained.

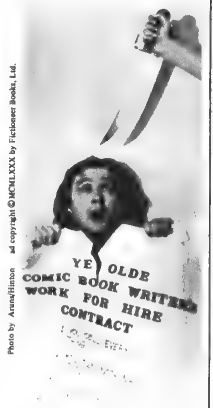
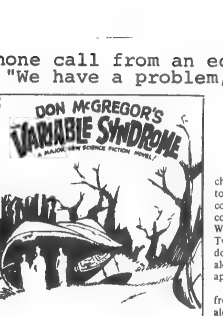


Photo by Arnie Hinton ad copyright © MCMLXXX by Fictioneer Books, Ltd.

A comics convention audience later was told that I did not, in fact, write the Hodiah Twist story. The magazine containing it had appeared on the newsstands and, surprisingly—or, perhaps, not so surprisingly—someone else's name was listed in the credits!



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The mourners were serpents.

There were three of them, all huge and sinuous, all swaying in unison over the corpse of the creature Caramante had slain. The serpents sang without mouths, but it was less a keening wail, less a protest of anguish, than a dirge of incomprehension.

"What the hell do you make of all that?" Caramante whispered.

"Intelligence," Halloran said, his eyes scarred with death.

Greenliegh became ancient.

His life suddenly seemed less important, as if something were super-imposed over his own history, something that displaced his past.

Memories

His past was torn torturously from his mind, as if an irresistible psychic magnet had snatched his identity.

The something invading his mind became an intellect, a new intellect to replace his own, but there was still enough of his identity lingering to distinguish that fact.

Memories . . .

He was crawling over her, entangling with her, *coils sliding over coils*, and the long yellow length of her was tightening, straining, all sinuous flow.

Memories . . .

Bonus fifty-page feature: INVESTIGATING "DETECTIVES, INC." (and Marvel Comics)

A bold behind-the-scenes chronicle from conception in 1969 to publication in 1980 including cogent observations about the comics scene, details of the dreaded Work-for-Hire fiasco, the Hodiah Twist debacle, and plenty of anecdotes, side stories and digressions along the way. You won't be disappointed!

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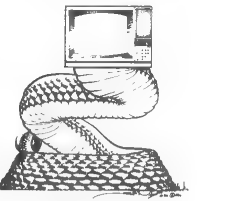

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4	4	THE AVENGERS No. 203 Marvel	3799
5	5	THE NEW TEEN TITANS No. 3 DC	3659
6	11	THE MICRONAUTS No. 25 Marvel-Mego	3285
7	7	FANTASTIC FOUR No 226 Marvel	3191
8	8	STAR WARS No. 43 Marvel-Lucasfilm, The Empire Strikes Back part 5	3183
9	15	IRON MAN No. 142 Marvel	3157
10	9	THE AMAZING SPIDER-MAN No. 212 Marvel	3118
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19	24	THE INCREDIBLE HULK No. 255 Marvel	2212
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23	29	MASTER OF KUNG FU No. 96 Marvel	2020
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25	24*	MARVEL SPOTLIGHT No. 10 Marvel, Captain Universe	1687
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27	31	DC COMICS PRESENTS No. 29 DC; Superman and Spectre	1642
28	32	SPIDER-WOMAN No. 34 Marvel	1625
29	34	JUSTICE LEAGUE OF AMERICA No. 186 DC	1604
30	33*	MAN-THING No. 8 Marvel	1601
31	36	THE LEGION OF SUPER-HEROES No. 271 DC	1583
32	33	BATTLESTAR GALACTICA No. 23 Marvel-Universal Pictures; last issue	1561
33	37	FANTASY MASTERPIECES No. 14 Marvel; Silver Surfer reprints; 50c (actually 75c); last issue	1460
34	38	GHOST RIDER No. 52 Marvel	1342
35	39	GREEN LANTERN No. 136 DC	1328
36	42	DETECTIVE COMICS No. 498 DC	1213
37	40	BATMAN No. 331 DC	1203
38	43	SUPERMAN No. 355 DC	1186
39	41	THE NEW ADVENTURES OF SUPERBOY No. 13 DC	1097
40	44	ACTION COMICS No. 515 DC	1089
41	46	THE BRAVE AND THE BOLD No. 170 DC; Batman and Nemesis	1084
42	45	THE FLASH No. 293 DC	1073
43	49	AMAZING ADVENTURES No. 14 Marvel, X-Men reprints; last issue	1040
44	46*	THE HULK! No. 24 Marvel; black and white and color magazine; $2.00	1032
45	51	WONDER WOMAN No. 275 DC	898
46	53	TALES TO ASTONISH No. 14 Marvel; Sub-Mariner reprints; last issue	762
47	57	MARVEL SUPER ACTION No. 27 Marvel; Avengers reprints	754
48	47	MYSTERY IN SPACE No. 115 DC	752
49	53*	THE SPIRIT No. 25 Kitchen Sink; black and white magazine; $2.00	699
50	53*	THE SUPERMAN FAMILY No. 205 DC; 48 pages; $1.00	675
51	58	MARVEL TALES No. 123 Marvel; Amazing Spider-Man reprints	644
52	58	MARVEL'S GREATEST COMICS No. 96 Marvel; Fantastic Four reprints, final issue	628
53	52	HEAVY METAL No. 44 (Volume 4, Number 8) HM; color magazine, $1.50	605
54	61*	THE BEST OF DC No. 9 DC, digest, Batman, 95c	571
55	64*	THE ROOK No. 6 Warren, black & white magazine, $2.00	544
56	59	MARVEL SUPER-HEROES No. 94 Marvel, Hulk reprints	523
57	59*	1994 No. 16 Warren, black & white magazine, $2.00	515
58	60	VAMPIRELLA No. 92 Warren, black & white magazine, $2.00	387
59	58*	DC SPECIAL BLUE RIBBON DIGEST No. 6 DC, digest, Ghosts, 95c	384
60	62	SUPER FRIENDS No. 40 DC	376
61	63	CREEPY No. 123 Warren, black & white magazine, $2.00	321
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63	66	WEIRD WAR TALES No. 95 DC	315
64	71	UNKNOWN SOLDIER No. 247 DC	301
65	72	SGT. ROCK No. 348 DC	279
66	69	HOUSE OF MYSTERY No. 275 DC	275
67	73	SECRETS OF HAUNTED HOUSE No. 32 DC	258
68	67	THE UNEXPECTED No. 206 DC	254
69	70	GHOSTS No. 96 DC	250
70	83	SHOEY SUPER STORIES No. 50 Marvel-The Electric Company, no ads	249
71	75	G. I. COMBAT No. 225 DC, 48 pages; $1.00	220
72	64	UNCLE SCROOGE No. 181 Whitman-Disney, reprints	147
73	81*	BUCK ROGERS No. 9 Whitman-Robert C. Dille	134
74	68	WALT DISNEY'S COMICS AND STORIES No 483 Whitman-Disney, new and reprints	130
75	79	BATTLE OF THE PLANETS No. 9 Whitman-Sandy Frank	112
76	93	CRAZY MAGAZINE No. 69 Marvel; black and white magazine; 75c	111
77	78	DONALD DUCK No. 224 Walt Disney-Whitman	97
78	--	ARCHIE'S GIRLS, BETTY AND VERONICA No. 300 Archie	93
79	99*	ARCHIE COMICS DIGEST MAGAZINE No 45 Archie; digest, 95c	93
80	88*	RICHIE RICH PROFITS No. 38 Harvey	80
81	--	RICHIE RICH HOLIDAY DIGEST No. 2 Harvey; digest; 95c	79
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91	--	JUGHEAD JONES COMICS DIGEST No. 15 Archie; digest; 95c	75
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94	--	ARCHIE'S PALS 'N' GALS No. 146 Archie	64
95	98	PEP No. 368 Archie	64
96	--	EVERYTHING'S ARCHIE No. 89 Archie	63
97	--	LAUGH No. 357 Archie	61
98	99*	BETTY AND ME No. 116 Archie	59
99	59	JUGHEAD No. 307 Archie	59
100	100*	LIFE WITH ARCHIE No. 219 Archie	58

*=rank of titles published less than monthly

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HORDES MORE
HE SAID: TO THE BREACH, MEN- TO THE TOP! TEACH 'EM TO SPEAK GOOD ENGLISH!
THIEF
ON TARGET...
HOW COME US CHAPLAINS GET WRONG SIZE HELMETS!?
YOU KNOW THE ARMY-IT AIN'T THE HELMET THAT'S WRONG SIZED-
COMMENT [illegible] AND CONFIDENTIAL CARTOONS! — HANLEY

Review

Just as I was ready to write off all the new features and comics coming out as hopelessly one-note, the guys up at DC bring out a comic which revives feelings which first got me interested in comics, with what looks like a deliberate attempt to take advantage of the audience DC used to have. And all in a comic which by all rights shouldn't be as good as it is.

DIAL "H" FOR HERO began in 1966 as George Kashdan's reaction to the sudden demand for super-heroes in everything. When HOUSE OF MYSTERY was made an all super-hero title, it became the lead strip and lasted eighteen issues (when it was swept out with all the other features he didn't like when Carmine Infantino took over as publisher). Unfortunately, the book was forever mired in mediocrity. Dave Wood's (?) plots were uninspired and the heroes dialed up by Robby Reed (of Littleville!) were often ludicrous or badly designed. Jim Mooney's art ranged from pretty good to perfunctory, depending on which of his army of studio inkers finished the job for him. The only noteworthy event of the run was the DC-revival of Plastic Man in #160. All-in-all, not the strip all fandom was clamoring to see revived.

And that's where I didn't reckon with the injection of the old idea of reader-input. The story goes that KATY KEENE, a '50s comic published by Archie which featured fashions and furniture designed by the readers, was a childhood favorite of DC publisher Jenette Kahn, and she wanted to do something along those lines. Len Wein then brought up the old DIAL "H" FOR HERO format, and voila! Instant comic book.

But not quite. First, Marv Wolfman altered the concept to include two dials, one to be found by teenage boy Christopher King, the other to be found by teenage girl Vicki Grant. He also added a power restriction (the dial can only be used if it has not been used more than an hour before -- sorta like the old swimming-after-eating rule), and the characters have full families instead of Ma and Pa Kent clones. High school action, reminiscent of Marv's NOVA strip for Marvel, is the background for the eight-page stories. And following current procedure, the girl is the confident one (remember what happened when Marv tried to make Spider-Woman as underconfident as the early Spider-Man?). But he chose to follow "old-time" procedure in the origin; nobody gets killed and needs to be avenged to make Vicki and Chris become super-heroes.

The nearest thing about the comic, though, isn't the old three-story format, not that Carmine Infantino (ironically) is the artist and doing a great job of

designing super-hero costumes, and not only that our good friend Dennis Jensen is inking two out of three stories in a style highly reminiscent of Murphy Anderson -- it's the veritable smorgasbord of new and exciting super-hero concepts. When I started in comics, the heroes were power-concepts rather than characters, and this book hearkens back to the days when everybody didn't shoot energy bolts from their fingertips. Though they're all channeled through Marv, the ideas are as diverse as the size of the contributing readership (which number in the thousands already). The first ADVENTURE COMICS story, for example, features The Composite Man, which is a marvellous concept, wonderfully rendered by Infantino. Wouldn't you just love to see a comic featuring a hero whose power was that he had a bunch of two foot, naked replicas of himself running around solving crimes? (Sadly, the likelihood of one of these characters winning their own book is next to nil, since DC has only acquired first-time, once-only rights from the creators. Of course, there's no real reason DC COULDN'T negotiate a deal with the creator. It's just unlikely.)

I realize that endorsing this comic at such an early date in its existence is both premature and likely to have to be changed. Already, there are rumblings of panic; supposedly, the concept will be made more mainline and "adult." And Don Heck will be taking over one story per issue from Infantino. But, taking the first three issues into account, nothing about the new ADVENTURE COMICS doesn't please me.

- Mike Tiefenbacher

Harvey Coming Co[illegible]s

For completists only, we're listing the last two months' worth of Harvey releases.

HOT STUFF No. 159, March. [12/4]

RICHIE RICH AND DOLLAR THE DOG No. 17, March. [12/4]

RICHIE RICH FORTUNES No. 55, March. [12/4]

RICHIE RICH ZILLIONZ No. 25, March. [12/4]

RICHIE RICH AND CASPER No. 38, March. [12/11]

RICHIE RICH CASH No. 39, March. [12/11]

RICHIE RICH PROFITS No. 39, March. [12/11]

RICHIE RICH SUCCESS STORIES No. 97, March. [12/11]

RICHIE RICH AND GLORIA No. 18, March. [12/18]

RICHIE RICH DOLLARS AND CENTS No. 101, March. [12/18]

RICHIE RICH GEMS No. 35, March. [12/18]

RICHIE RICH GOLD AND SILVER No. 34, March. [12/18]

RICHIE RICH No. 200, March. [12/25]

SAD SACK No. 279, March. [12/25]

THE FRIENDLY GHOST CASPER No. 215, April. [1/1]

RICHIE RICH AND JACKIE JOKERS No. 42, April. [1/1]

RICHIE RICH BANK BOOKS No. 51, April. [1/1]

RICHIE RICH RICHES No. 52, April. [1/1]

DEVIL KIDS No. 104, April. [1/8]

RICHIE RICH AND HIS GIRL FRIENDS No. 9, April. [1/8]

RICHIE RICH JACKPOTS No. 51, April. [1/8]

RICHIE RICH MILLIONS No. 103, April. [1/8]

RICHIE RICH INVENTIONS No. 18, April. [1/15]

RICHIE RICH MONEY WORLD No. 51, April. [1/15]

RICHIE RICH VAULTS OF MYSTERY No. 39, April. [1/15]

SAD SACK AND THE SARGE No. 148, April. [1/15]

RICHIE RICH No. 201, April. [1/22]

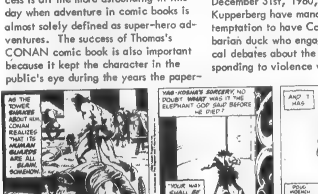
RICHIE RICH BILLIONS No. 40, April. [1/22]

RICHIE RICH DIAMONDS No. 52, April. [1/22]

Comic Strip Circus

COMIC STRIP CIRCUS
By Jacob Moraine

Roy Thomas's last CONAN strip appeared on January 4, 1981. The quality of his writing aside, there is no doubt that Thomas's CONAN comic book was an important milestone for two reasons. Despite the resounding success of the Lancer paperback reprints of Robert E. Howard's adventures of the great sword and sorcery hero, which started the genre of sword and sorcery as we know it, it was still a big gamble for Marvel to buy comic book rights to Conan in 1970. Thomas was responsible for Marvel's action and his writing was largely responsible for the continued success CONAN has enjoyed in comic books while other sword and sorcery heroes and heroines have fallen by the wayside. And CONAN's success is all the more astounding in this day when adventure in comic books is almost solely defined as super-hero adventures. The success of Thomas's CONAN comic book is also important because it kept the character in the public's eye during the years the paper-


AS THE TOWER EXPLODES ABOUT HIM CONAN REALIZES THAT THE HAMAN ILLUMINI ARE ALL SLAIN. SOMEHOW!
WAS KORAN'S SORCERY NO DOUBT WHAT WAS IT THE ELEPHANT GOD SAID BEFORE HE DIED?
"NOW WAY SHALL BE MADE CLEAR."
AND I WAS
POOF! HERE'S CONAN THE BARBARIAN AGAIN!

backs weren't appearing due to legal wrangles. The CONAN strip wasn't the success the comic book was because, apparently, the majority of strip readers, who greatly outnumber comic book readers, didn't like the strip enough to complain when it was dropped in their local papers. I only hope the upcoming movie will be a hit and bring the strip new life.

A definite factor in the success of Thomas's version of CONAN is that he captured the Howard ambiance. At least he captured the feel of Howard's writing as well as Howard's successors on the CONAN books: L. Sprague deCamp, Lin Carter, Björn Nyberg, Karl Edward Wagner, Andrew Offutt, Paul Anderson, et al. If Doug Moench can capture the Howard mood on the strip (or Michael Fleisher and J.M. DeMatteis on the comic books) only time will tell. What is known is that Moench took over the CONAN strip with the January 5th daily. The artist continues to be Alan Kupperberg. Oh, I didn't tell you Kupperberg had taken over the art on CONAN? Surely, you didn't expect the strip to still have the same artist that I mentioned in the last column. Apparently, to have a longterm artist on the strip would ruin some master-plan at Marvel. In fact,

At least one paper (The Lake County NEWS-HERALD) runs both the Alan Kupperberg-drawn CONAN and the Paul Kupperberg-scripted WORLD'S GREATEST SUPERHEROES. Of course, they're brothers and not father and son.

Paul Levitz, who dropped all his editorial and almost all his comic-book writing chores last year, is dropping his writing of THE WORLD'S GREATEST SUPERHEROES after limiting himself to plotting the strip for a period that Paul Kupperberg dialogued (uncredited). The new writer for the Superman strip will be Gerry Conway, who's had quite a bit of experience writing the character's adventures in the various comic books Superman appears in. Meanwhile, Kupperberg's humorous bent is evident in his handling of a suspenseful scene at the studio where a Superman movie is being filmed in the January 15th daily.

With all the adaptations of comic strips into other media lately, it is not surprising that someone has come up with the idea of reviving the 1956 hit musical LI'L ABNER for Broadway. Excuse me, Obie Bailey and Bernard Carragher, who formed King Street Productions,

SUPERHEROES

SO?S IT SAFE LONG?
IT LOOKS HARMLESS, BUT--BUT I DON'T THINK THIS IS A METEOR!
WHA--IT NOT A METEOR--? THEN WHAT?
SOME KIND OF AN ALIEN SPACECRAFT, I'D GUESS.
CRACKLE
BUT IT LOOKS COMPLETELY OBLAT!
MADE IT FROM SOMETHING WE'VE NEVER ENCOUNTERED BEFORE!

Kupperberg took over the daily as of December 13th, and already on January 5th, Pablo Marcos had returned to doing the daily. However, Kupperberg continues drawing the Sunday CONAN (which has the same story as the daily) which he has been doing since the Sunday of December 7th, 1980, Marcos never having drawn the Sunday. Anyway, as you can see from the daily of December 31st, 1980, Moench and Kupperberg have managed to resist the temptation to have Conan meet a barbarian duck who engages in philosophical debates about the propriety of responding to violence with violence.

Besides living off the success of adaptations, comic strips have numerous methods of self-promotion. One favorite method is the name-the-character contest. The most recent example was found in the new humor strip BRINY DEEP. The seagoing strip by Don Addis, editorial cartoonist for the St. Petersburg INDEPENDENT, which began May 5th, 1980, had a

inc., and whose first production is LI'L ABNER, insist that it isn't really a revival. The play by Norman Panama and Melvin Frank is being rewritten and three songs written for the original score by Johnny Mercer and Gene de-Paul but not used will be added this time. The musical will debut in San Francisco or Los Angeles in early summer, then play a few cities, mainly in the South, and finally open on Broadway in the fall. Since King Street also intends to produce movies and TV, maybe LI'L ABNER will show up on one of those media. However, even if the play is a big hit, and even if it's followed up by a big movie, it is unlikely that this success will bring about a revival of the strip. Unlike BUCK ROGERS and LITTLE ORPHAN ANNIE, LI'L ABNER is owned by the heirs of the creating cartoonist who continued doing the strip until he decided to kill it at a time when it was still successful enough to keep going. It's not likely that Al Capp's heirs would be willing to see someone else doing the strip. However, you are likely to see Capp's characters appearing on food, clothing, furniture and accessories, since Capp Enterprises granted Krasel, Inc., a licensing firm, the right to license the characters.

BINNY DEEP
I WAS STARVING WHEN MR. CLANCHOPS AND I MISSED DINNER!
WELL... GRUMPHF OKAY?
GEE, THANKS! THAT'S JUST WHAT I WANTED!
SOMETHING IS KILL MY APPETITE!
BLECH! AT WORK

contest to name the unseen cook. Mrs. Stanlee Hodsden of Gary, Indiana won $250.00, the original strip announcing the name and an original drawing of the character, plus a good deal of publicity. The cook has been appearing on deck to the sight of the readers since then, as can be seen in the January 12th, 1981 strip on this page.

Another way of publicizing a strip is to have the main character appear in a parade. Superman flew above the 1980 Macy's Thanksgiving Day parade in New York. He had done this in previous years, but the balloon seen in 1980, a new one furnished by DC Comics, was something special. It was 150 feet long, the largest balloon ever to take part in a parade. How appropriate that one of the high school bands in the earlier part of the parade chose to play the theme from SUPERMAN, THE MOVIE.

BLOOM COUNTY BERKE BREATHED
MARK, MEET THE NEW DONNESBURY. HE'S BORING. HE'S DEPRESSING. HE'S HUMAN.
BUT HOW CAN I COMPETE WITH THAT? I'M JUST A KID WHO LIKES DINOSAURS!
BUT HEY! THAT'S WHAT MAKES YOU SPECIAL! YOU'RE A KID WHO LIKES DINOSAURS!
YOU'RE NOT HERE TO WRITE FUNNY!
AHHHH...

Charles M. Schulz, who celebrated the 30th anniversary of PEANUTS on October 2, 1980, received two honors at the end of the year. First, United Feature Syndicate established the Charles M. Schulz Award for cartoonists mentioned in my last column, (United is a part of the Scripps-Howard company.) in honor of the 30th anniversary. And the National Cartoonists Society gave Schulz the Sagar Award for "Outstanding Contribution to the Art of Cartooning" on December 10th. Schulz was unable to attend the NCS ceremony. This is somewhat understandable when you consider the man does all the writing and drawing on PEANUTS, using no ghosts or gag writers.

Albert H. Vermeer, creator of PRISCILLA'S POP, died following a stroke on November 25th, 1980. He was 69. Vermeer was a quite successful sports cartoonist for NEA before creating PRISCILLA'S POP for the syndicate in 1947. The strip was very successful, being adapted by Dell into four FOUR COLOR issues as well as having his strips reprinted in a book. (The Milwaukee JOURNAL pays for the entire NEA package of fifteen strips, but has only run PRISCILLA'S

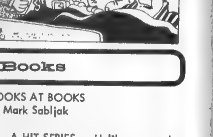
MORNING! BEN SWIFT'S THE NAME! YOUR ADMINISTRATIVE ASSISTANT. I'VE SET UP A FEW MEETINGS TO HELP EASE YOUR TRANSITION INTO OFFICE!
AT 9:30 YOU'LL MEET WITH THE OFFICE STAFF... HERE I'LL BRIEF YOU ON THE CITY COUNCIL... 12:00 ITS LUNCH... 12:15 THE FIRE CHIEF...
MAYOR MUDGE

POP out of all the available strips for many years.) Vermeer retired voluntarily in 1976 (cartooning is one field where there is no mandatory retirement) and the strip has been continued since by Ed Sullivan.

Having failed to come up with their own DOONESBURY in their DUPONT CIRCLE strip (after DOONESBURY moved to the competing Washington STAR), the Washington POST is trying again. BLOOM COUNTY is by Berke Breathed and made its debut on December 8th, 1980. Breathed is a 1979 graduate of the University of Texas with a degree in photojournalism but with no formal art training. He did a strip for the University daily while a student. BLOOM COUNTY concerns the various people living in Ma Bloom's boarding house. The strip has started off quite well saleswise with a good-sized list of big-city papers carrying it. The December 12th, 1980 daily on this page is a sample of its humor.

Another political humor strip started the same month. MAYOR MUDGE by Bob Urso appeared on December 14th, 1980. Mrs. Mudge is a woman of the working class who finds herself elected mayor as the candidate of the Sacred Heart Bowling League. Bob Urso is an illustrator whose unique cartoon style illustrations have appeared in many magazines. The cartoonist's jaundiced view of politics and the people concerned is exemplified by the December 23rd, 1980 sample below.

Did you know that Richard Van Buren, writer of the TARZAN strip in the '50s (whose work with John Celardo is being reprinted in the current TARZAN daily) is the son of Raeburn Van Buren who drew ABBIE AN' SLATS, created and originated by Al Capp?



Books

LOOKS AT BOOKS
By Mark Sabljak

A HIT SERIES -- Unlike many other critics you read -- who seem to want a Pulitzer Prize winner in everything they review -- I don't ask for much. In a book, just give me an interesting character and a believable plot and I'm likely to be satisfied. Stuart Kaminsky, however, goes me one better by adding a fascinating setting to his series of books about private detective Toby Peters.

Kaminsky has written four books about Peters all set in the motion picture world of Hollywood in the 1930s and '40s. And the series is a classic.

First off was BULLET FOR A STAR, involving a murder plot to kill Errol Flynn. Next came MURDER ON THE YELLOW BRICK ROAD, with Judy Garland and a cast of Munchkins. Last year, made available in paperback, were two more books: YOU BET YOUR LIFE, with the Marx Brothers, and THE HOWARD HUGHES AFFAIR, involving the late billionaire recluse who was involved in intrigue at the start of the second World War.

Peters is a hard-as-nails private detective with a fragile back, a soured marriage and an office he must share with a wise-cracking dentist. In solving his cases, he has gotten help from fledgling writer Raymond Chandler, actors and actresses.

THE HOWARD HUGHES AFFAIR should still be available in paperback at most bookstores (It's from Charter at

$2.25). Unfortunately, it was not my favorite of the series. Peters is enlisted by Hughes to track down a suspected thief who stole Hughes' plans for U.S. weapons. Peters gets help from Basil Rathbone, fresh from his role as Sherlock Holmes, and the interaction between Peters' gut instinct and Rathbone's Holmesian logic is fascinating.

But while the book zips along, it weaves into a somewhat complicated finale that has you turning the pages back to see who's who.

Kaminsky, a professor who teaches university film courses, knows his stuff. And despite any of the problems, each book is worth searching for and reading.

SPORTING WORLD -- Cartoon books about sports are a dime a dozen. THE WACKY WORLD OF SKIING, however, stands out a bit from the lot. The hardcover book from Stone Wall Press is not cheap, at $9.95, but if you know someone interested in the sport, it may be for you. What makes it stand out is the art. Usually these books are chock full of stickmen figures, but cartoonist Jerry Emerson is a professional, and with writer Craig Peterson, they have produced over 100 well-drawn, one-panel gags.

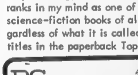
DOONESBURY -- Another collection of Trudeau classics will be coming from Holt, Rinehart and Winston this spring. HE'S NEVER HEARD OF YOU, EITHER will collect DOONESBURY strips from the pre-election period, including Gay Talese and the John Anderson campaign. The 128-page paperback will cost $3.95. Four other DOONESBURY books will be reprinted in the newer format: DARE TO BE GREAT, MS. CAUCUS; AS THE KID GOES FOR BROKE; STALKING THE PERFECT TAN; and ANY GROOMING HINTS FOR YOUR FANS, ROLLIE? I've found the DOONESBURY collections a better way to appreciate Trudeau's biting and brilliant humor than reading it day to day.

TO DUNE -- In May, the latest in the Dune saga from Frank Herbert will be released in hardcover editions. GOD EMPEROR OF DUNE, from Putnam, will cost $12.95. It will be serialized in PLAYBOY and will be a feature book of the Literary Guild and Doubleday Book Club. A limited boxed edition of 750 numbered and autographed copies will be available for $45.00.

HELP! -- A reader has asked for help in locating two older science-fiction hardcovers: THE NIGHT LANDS by William Hope Hodgson, and THE LEAGUE OF GRAY-EYED WOMEN (he didn't list an author on this one). Know where to get him a copy of each? Write Thornton Kimes, Oak Dorm, TLJCCCC, Route 2, Box 30, Indiahoma, OK 73552.

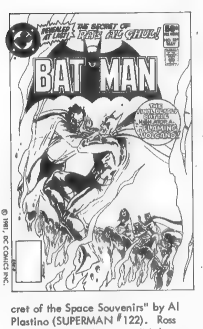
NEW -- From Tempo, paperback collections of HI AND LOIS (entitled REWARD: CHILDREN AT PLAY); BEETLE BAILEY (ON PARADE); and HAGAR THE HORRIBLE (THE BRUTISH ARE COMING). From Ace Tempo comes the fourth book in the FLASH GORDON novelized series (FORCES FROM THE FEDERATION). From Pinnacle comes the second book of the SIX-GUN SAMURAI series (BUSHIDO VENGEANCE); the 40th in the PENETRATOR series (ASSASINATION FACTOR); the 43rd in the DESTROYER series (MIDNIGHT MAN); and the 43rd in the DEATH MERCHANT series (THE DEVIL'S TRASHCAN).

BEST SELLERS -- No science-fiction or cartooning hardcover book cracked PUBLISHER'S WEEKLY Top 20 for 1980. The number six mass market paperback was THE EMPIRE STRIKES BACK, and the number six trade paperback was GARFIELD AT LARGE. Stephen King, whose book THE STAND ranks in my mind as one of the finest science-fiction books of all time regardless of what it is called, had three titles in the paperback Top 20.



BATMAN No. 335, May. "Ashes To Ashes" is by Marv Wolfman, Irv Novick and Frank McLaughlin. The Lazarus Affair concludes with this book-lengther. Ra's Al Ghul, Talia, Batgirl, Robin and King Farraday star. Jim Aparo did the cover. [2/5]

THE BEST OF DC No. 12, May. In this issue are these reprints: "Bus-Ride To Nowhere" by Cary Bates, Curt Swan and Murphy Anderson (ACTION #430); "Planet of the Angels" by Denny O'Neil, Swan and Anderson (SUPERMAN #236); "Superman, You're Dead, Dead, Dead" by Leo Dorfman, Swan and Anderson (ACTION #399); "The Starry-Eyed Siren of Space" by Bates, Swan and Anderson (SUPERMAN #243); "The Sun of Superman" by Bates, Swan and



cret of the Space Souvenirs" by Al Plastino (SUPERMAN #122). Ross Andru and Dick Giordano did the cover. [2/5]

DC COMICS PRESENTS No. 33, May. "Man and Supermarvel" is by Gerry Conway, Roy Thomas, Rich Buckler and Dick Giordano. Superman and Captain Marvel meet -- only to discover their costumes and powers switched. Also: "Whatever Will Happen To Star Hawkins?" investigates the "current" whereabouts of the old STRANGE ADVENTURES future detective and his robot aid Ilda (and a surprise guest-star from TALES OF THE UNEXPECTED). Mike Tiefenbacher, Alex Saviuk and Vince Colletta did it. Rich Buckler and Dick Giordano did the cover. [2/5]

DC SPECIAL BLUE-RIBBON DIGEST No. 9, May. Another collection of "Secret Origins of Super-Heroes" is presented, including: "Birth of The Atom" and "Battle of the Tiny Titans" by Gardner Fox, Gil Kane and Murphy Anderson (from SHOWCASE #34); "Swamp-Thing" by Len Wein and Berni Wrightson (the original short story from HOUSE OF SECRETS #92); "The Million-Dollar Debut of Batgirl" by Fox,

Carmine Infantino and Sid Greene (DETECTIVE #359); "The Kid From Atlantis," the origin of Aquaiad by Ramona Fradon and Charles Paris (ADVENTURE #269); "The Origin of Green Lantern's Oath" by John Broome, Kane and Anderson (GREEN LANTERN #10); "The Super-Dog From Krypton" from ADVENTURE #210 by Curt Swan and Creig Flessel; "The Origin of Doctor Fate" by Gardner Fox and Howard Sherman (MORE FUN #67); "The Green Arrow's First Case" by Jack Kirby (ADVENTURE #256) and "The World's Worst Archer," the origin of the Green Arrow-Speedy team, by Lee Elias. Ross Andru and Dick Giordano did the cover. [2/5]

THE FLASH No. 297, May. "Captain Cold's Cold, Cold Flame" is by Cary Bates, Carmine Infantino and Bob Smith. Captain Cold turns super-hero, causing the Scarlet Speedster plenty of trouble. Plus, Firestorm appears in "Multiplex Means Multiple Choice — Death" by Gerry Conway, Denys Cowan and Bob Wiacek. Carmine Infantino and Dick Giordano did the cover. [2/5]

GHOSTS No. 100, May. This issue's a book-lengther featuring The Ghost Gladiator, a mystery character in more ways than one, by George Kashdan and Fred Carrillo. Story titles are "Spectral Death," "The Phantom's Final Debt" and "The Blackmailed Spirit." Rich Buckler and Steve Mitchell did the cover. [2/5]

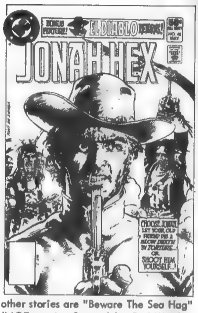
G.I. COMBAT No. 229, May. The Haunted Tank tales are "The Barefooted G.I.s" and "A Bell For Dying" by Robert Kanigher, Sam Glanzman and Dick Ayers. The O.S.S. story is "The Walking Booby Trap" by Kanigher and E.R. Cruz, and the other two stories are "Substitute Corpse" by George Kashdan and Vic Catan, and "Eyes of a Traitor" by Kashdan and Edgar Bercasio. Joe Kubert did the cover. [2/5]

JONAH HEX No. 48, May. "The Voltur Creek Massacre" is by Michael Fleisher and Tony DeZuniga. Jonah must choose between allowing a friend to be tortured or to end things himself. Also, El Diablo returns in "Devil's Power" by Ted P. Skimmer, Ross Andru and Tony DeZuniga. DeZuniga did the cover. [2/5]

JUSTICE LEAGUE OF AMERICA No. 190, May. "Our Friends, Our Enemies" is by Gerry Conway, Rich Buckler and Larry Mahlstedt. Starro has conquered the world with his little starfishes. Brian Bolland did the cover upon which the story was based. [2/5]

THE NEW TEEN TITANS No. 7, May. "Assault On Titans Tower" is by Marv Wolfman, George Perez and Pablo Marcos. Dr. Light leads the Fearsome Five against the Titans, as the origin of Cyborg is revealed. Perez did the cover. [2/5]

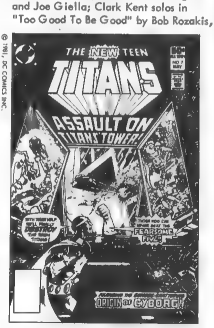
SECRETS OF HAUNTED HOUSE No. 36, May. Mr. E stars in "Demon Spell" by Bob Rozakis and Dan Spiegle. The



other stories are "Beware The Sea Hag" (NOT starring Popeye) by Carl Wessler and Wade Hampton, and "Sister Sinister" by Charlie Seager, Howard Bender and Larry Mahlstedt. Rich Buckler and Steve Mitchell did the cover. [2/5]

SUPERMAN No. 359, May. "Today Superman... Tomorrow The World" is by Cary Bates, Curt Swan and Frank Chiaramonte. A foe who can imagine himself doing whatever he wants is more than a match for the science-bound Superman. Plus, the first "In-Between Years" story: "The Last Time I Saw Smallville" is by Bob Rozakis, Swan and Chiaramonte. Dave Cockrum and Dick Giordano did the cover. [2/5]

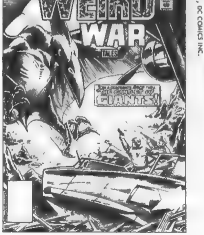
THE SUPERMAN FAMILY No. 207, May-June. Supergirl stars in "Look Homeward Argonian" by Jack Harris, Roy Thomas, Win Mortimer and Vince Colletta; Mr. and Mrs. Superman are featured in "The Turnabout Powers" by Nelson Bridwell, Kurt Schaffenberger and Joe Giella; Clark Kent solos in "Too Good To Be Good" by Bob Rozakis,



George Tuska and Dan Adkins; Lois Lane stars in "The Exposé Exposés" by Gerry Conway, Bob Oksner and Vince Colletta; and Jimmy Olsen appears in "Death And Taxes" by Conway, Jose Delbo and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [2/5]

TALES OF THE GREEN LANTERN CORPS No. 1, May. "Challenge!" is by Mike Barr, Len Wein, Joe Staton and Frank McLaughlin. All 3600 Green Lanterns are summoned to Oa by the Guardians and told of a universal threat. Retold are the origins of Hal Jordan's GL career and the Guardians. Brian Bolland did the cover of this first of three issues. [2/5]

WEIRD WAR TALES No. 99, May. The War That Time Forgot returns with "A Gauntlet of Giants" by Robert Kanigher, Dave Cockrum and Jerry Ordway. Also included are: "Man's Best Friend Enemy," by George Kashdan and Steve Ditko; "A Match Made In Hell" by Kashdan and Ric Estrada; and "Divine Wind" by Mike Barr and Mar Amongo. Cockrum and Dick Giordano did the cover. [2/5]



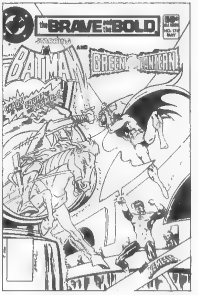
WONDER WOMAN No. 279, May. "The Strange Disappearance of Etta Candy" is by Gerry Conway, Jose Delbo and Dave Hunt. WW must get the aid of the gypsy woman, Mother Juju to help her find Etta. Then, The Huntress confines her battle with Lionmane in "Lion Hunt" by Paul Levitz, Joe Staton and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [2/5]

ACTION COMICS No. 519, May. "When The Space-Wind Blows" is by Gerry Conway, Curt Swan and Frank Chiaramonte. Superman must stop another one of those alien hunters who look as if their tailor lives in 1972. Also, Aquaman appears in "Family Plot" by J. Marc DeMatteis, Len Wein and Don Heck. Ross Andru and Dick Giordano. [2/19]

ADVENTURE COMICS No. 481, May. The three DIAL "H" FOR HERO stories included are "Night of a Thousand Doors" by Marv Wolfman, Carmine Infantino and Dennis Jensen; "Self-Destructress" by Wolfman, Infantino and Larry Mahlstedt; and "The Assault of the Aquarian Attacker" by Wolfman, Infantino and Jensen. Infantino and Dick Giordano did the cover. [2/19]

THE BRAVE AND THE BOLD No. 174, May. "To Trap An Immortal" is by Gerry Conway and Jim Aparo. Green Lantern enlists Batman to go on a mission from the Guardians of the Universe. Also, Nemesis stars in "Bishop's Sacrifice" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [2/19]

DETECTIVE COMICS No. 502, May. "Who Shot Mlle. Marie?" is by Gerry Conway, Don Newton and Dan Adkins. Batman must decide whether Marie was killed by Alfred or Lucius Fox.



Batgirl then takes over with "To Live A Nightmare" by Cary Burkett, Jose Delbo and Joe Giella. Jim Aparo did the cover. [2/19]

GREEN LANTERN No. 140, May. "As Ye Sow" is by Marv Wolfman and Joe Staton. GL finally figures out that Carol Ferris is destroying her own buildings because she's been kidnapped. Then, Adam Strange continues his undersea adventure in "Leviathan" by Laurie Sutton, Rodin Rodriguez and Pablo Marcos. Dick Giordano did the cover. [2/19]

HOUSE OF MYSTERY No. 292, May. Stories include: "And Spoil The Child" by Joey Cavalieri and Sylvestri; "Hair Apparent" by Gerry Conway and Dan Spiegle; and "The Wendigo" by Bill Kelley and Ric Estrada. Joe Kubert did the cover. [2/19]

THE LEGION OF SUPER-HEROES No. 275, May. "Of Pride, Passion And Privacy" is by Gerry Conway, Jim Janes and Frank Chiaramonte. Ultra Boy still thinks he's a Space Pirate, and they want to destroy the Legion. Dave Cockrum did the cover. [2/19]

THE NEW ADVENTURES OF SUPERBOY No. 17, May. "To Fight The Unbeatable Foe" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Superboy creates a robot to destroy --

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himself. Also, Krypto stars "It's a Dog's Life" by Bob Rozakis, John Calnan and Dave Hunt. Schaffenberger and Hunt did the cover. [2/19]

SGT. ROCK No. 352, May. "Buy Me Some Time" is by Robert Kanigher and Frank Redondo. Other stories include "Winter Soldier," an Easy Co. tale by Kanigher and Tom Mandrake, and "The Antonino Wall" by Mandrake. Joe Kubert did the cover. [2/19]

SUPER FRIENDS No. 44, May. "The Peril of The Forgotten Identities" is

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by E. Nelson Bridwell, Romeo Tanghal and Vince Colletta. And, Jack O'Lantern, Ireland's super-protector, appears in "Death-Cry of the Banshee" by Bridwell, Tanghal and Colletta.

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Kurt Schaffenberger and Bob Smith did the cover. [2/19]

THE UNEXPECTED No. 210, May. Johnny Peril stars in "Flight To The Temple Of Death" by Mike Barr, Trevor Von Eeden and Brent Breeding. Other stories are "Things That Go Bump" by Laurie Sutton, Joe Brozowski and Steve Mitchell, "Vampire of the Apes" by George Kashdan and Jess Jodloman, and "The Choice" by Kashdan and Vic Catan. Rich Buckler and Steve Mitchell did the cover. [2/19]

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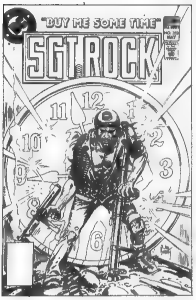
UNKNOWN SOLDIER No. 251, May. "Thou Shalt Not Kill" is by Bob Haney, Dick Ayers and Gerry Talaoc. Unk battles a bear in the snow. Also,



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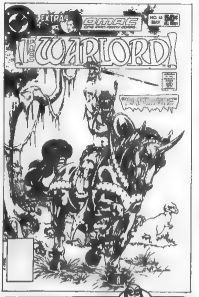
Enemy Ace returns in "Hell In The Heavens" by Robert Kanigher and John Severin. Joe Kubert did the cover. [2/19]

WARLORD No. 45, May. "Nightmare On The Wide Screen" is by Mike Grell and Bob Smith. Travis continues to search for his daughter. And Omac stars in "Welcome To The Funhouse" by Gary Cohn, Dan Mishkin and Greg LaRocque. Grell did the cover. [2/19]



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WHAT IF FEATURING CAPTAIN AMERICA No. 26, April. This issue features these three stories: "What If Captain America Had Been Elected President?" by Mike Barr, Herb Trimpe and Mike Esposito; "What If Man-Thing Had Regained Ted Sallis' Brain?" by Steve Grant, Trimpe and Bob Wiacek; and "Outpost On Uranus" by Mark Gruenwald, Ron Wilson and

Bruce Patterson. Marie Severin did the cover. [1/27]

DAREDEVIL No. 170, May. "The Kingpin Must Die" is by Frank Miller and Klaus Janson. DD attempts to prevent the recently released Bullseye from assasinating The Kingpin before he gets to the witness stand. Miller and Janson did the cover. [2/3]

DAZZLER No. 3, May. "The Jewels of Doom" is by Tom DeFalco, John Romita Jr., Alan Kupperberg, Danny

Bulanadi and Amando Gil. Dr. Doom is again after the Merlin Stone, being displayed at the U.N. -- site of a Dazzler benefit performance. Brent Anderson and Joe Sinnott did the cover. [2/3]

KA-ZAR THE SAVAGE No. 2, May. "To Air is Human" is by Bruce Jones, Brent Anderson and Carlos Garzon. Ka-Zar and Shanna attempt to rescue Leanne, who's spirited away by the Pterons. Anderson did the cover. [2/3]

MARVEL SUPER-HEROES STARRING THE INCREDIBLE HULK No. 97, May. "But Tomorrow, The Sun Shall Die" is by Archie Goodwin (with Chris Claremont), Herb Trimpe and John Severin. It originally appeared in INCREDIBLE HULK #148. A Trimpe pin-up is also included. Trimpe and Severin did the cover. [2/3]

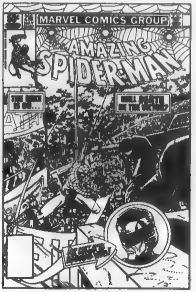
MARVEL TWO-IN-ONE FEATURING THE THING AND THE AVENGERS No. 75, May. "By Blastaar -- Betrayed" is by Tom DeFalco, Alan Kupperberg and Chic Stone. The Thing and The Avengers (minus The Vision and Scarlet Witch) battle Annihilus, Blastaar and the Super-Adaptoid for control of the Negative Zone, via the Baxter Building. Double-sized issue. Alan Kupperberg and Joe Sinnott did the cover. [2/3]

SPIDEY SUPER STORIES No. 52, May. "Mystery of the Mole Machine" is by Jim Salicrup, Win Mortimer and Ricardo Villamonte; "The Real Spidey" is by Salicrup, Mortimer and Mike Esposito; and "The Big Freeze" is by Steven Grant, Mortimer and Esposito. Espasito did the cover. [2/3]

SPIDER-WOMAN No. 38, May. "Criminal At Large" is by Chris Claremont, Steve Leialoha and Bob Wiacek. Spider-Woman, Storm, Colossus and The Angel take on Juggernaut, Black Tom and the New Banshee. Steve Leialoha did the cover. [2/3]

STAR TREK No. 14, May. "Catch A Falling Star" is by Mike Barr, Ed Hannigan and Tom Palmer. Kirk becomes deluded, believing himself to be a holy pharaoh, and decrees death for the Enterprise. Hannigan and Jim Sherman did the cover. [2/3]

THE AMAZING SPIDER-MAN No. 216, May. "The Race Is On" is by Denny O'Neil, John Romita Jr. and Jim Mooney. Spidey must prevent an assasination -- plus, the return of Madame Web. Romita Jr. and Al Mil-



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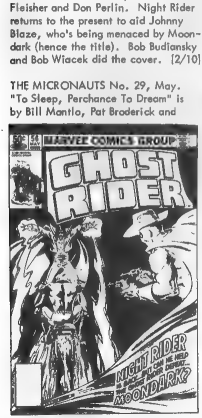
gram did the cover. [2/10]

CAPTAIN AMERICA No. 257, May. "Deadly Anniversary" is by Mike Barr, Lee Elias and an inker. In London -- the Hulk battles Cap and the Gamma-Droid. Al Milgrom did the cover. [2/10]

CRAZY No. 73, April. Another "best of" collection, this issue does feature a new Puppet feature by Steve Skeates, John Romita and Ron Zalme called "Spider-Man TV Theatre With The Hulk." James Sherman did the cover. [2/10]

GHOST RIDER No. 56, May. "Menace of Moondark" is by Michael Fleisher and Don Perlin. Night Rider returns to the present to aid Johnny Blaze, who's being menaced by Moondark (hence the title). Bob Budiansky and Bob Wiacek did the cover. [2/10]

THE MICRONAUTS No. 29, May. "To Sleep, Perchance To Dream" is by Bill Mantlo, Pat Broderick and Danny Bulanadi. Nightmare (from DOCTOR STRANGE) appears and Doc Samson sends the team into Commander Rann's comatose brain to search for the Enigma Force. Broderick did the cover. [2/10]



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MOON KNIGHT No. 7, May. "The Moon Kings" is by Doug Moench, Bill Sienkiewicz and Klaus Janson. Moon Knight ends up on the moon somehow, which only seems appropriate. Sienkiewicz did the cover. [2/10]

THE SAVAGE SHE-HULK No. 16, May. "Zapping Of The She-Hulk" is by David Kraft, Mike Vosburg and Frank Springer. She-Hulk has to stop Microwave -- and it's gonna be pretty difficult, 'cause the bugger's invisible. Vosburg and Al Milgrom did the cover. [2/10]

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THE SAVAGE SWORD OF CONAN No. 63, April. "Moat of Blood" is by Bruce Jones and John Buscema.

And that's all we know about it. Joe Jusko did the cover. [2/10]

THOR No. 307, May. "Wings In The Night" is by Ralph Macchio, Mark Gruenwald, Alan Kupperberg and Chic Stone. Thor battles the Dream Demon. Plus: another Tales of Asgard story, this one by Macchio, Gruenwald, Keith Pollard and Stone. Kupperberg and Frank Giacoia did the cover. [2/10]

THE AVENGERS No. 207, May. "Beyond A Shadow" is by Bob Budiansky, Gene Colan and Dan Green. The Shadow Lord has the very best of intentions: He wants to save the world. But he feels that he has to destroy The Avengers to do it. Colan and Green did the cover. [2/17]

CONAN THE BARBARIAN No. 122, May. "The City Where Time Stood Still" is by J. Marc DeMatteis, John Buscema and Bob McLeod. A city is frozen in time, and Conan fends for

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himself against a midget magician. Buscema did the cover. [2/17]

EPIC ILLUSTRATED No. 5, April. This issue contains: the final chapter of Almuric by Roy Thomas and Tim Conrad from Robert E. Howard; "Flight Out" by Pepe Moreno-Casaures; "Rising of the Moon" by Bill Mantlo and Polly Law; an interview with the Brothers Hildebrandt; "Metamorphosis Odyssey" Chapters VIII and IX by Jim Starlin; "Because It's There" by Ralph

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Macchio and Joe Jusko; "Jack Tales" by Charles Vess; "Conquest of the Banana Planet" by Rick Veitch; and "Fantasies" by Mirko Ilic. Also: a Mary Jo Duffy book review, and a film review by Dennis O'Neil. The Brothers Hildebrandt did the cover. [2/17]

THE INCREDIBLE HULK No. 259, May. "The Family That Dies Together" is by Bill Mantlo and Sal Buscema. While in Russia, the Hulk teams up with the Super Soldiers to stop The Presence, the Red Guardian and a new supervillain. Pat Broderick and Al Milgrom did the cover. [2/17]

MAN-THING No. 10, May. "Come The Darkman Walking, Walking" is by Chris Claremont, Don Perlin and Bob Wiacek. Remember John Kowalski from WAR IS HELL? Well, he's in the present, stirring up the bones

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to scare Barbie Bannister, John Daltry, Jennifer and Andy Kale -- and incurring the wrath of Man-Thing. Wiacek did the cover. [2/17]

MARVEL TALES STARRING SPIDER-MAN No. 127, May. From AMAZING SPIDER-MAN #150 comes "Spider-Man Or Spider-Clone" by Archie Goodwin, Gil Kane, Mike Esposito, Frank Giacoia and Dave Hunt. Kane and John Romita did the cover. [2/17]

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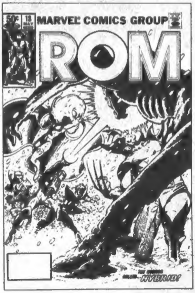
POWER MAN AND IRON FIST No. 69, May. "Target Times Three" is by Mary Jo Duffy and Alan Weiss. Power Man and Iron Fist must work to prevent a mad bomber. Weiss did the cover. [2/17]

ROM No. 18, May. "And A Child Shall Deceive Them" is by Bill Mantlo, and Sal Buscema. Hey dealers! Too bad you didn't order more of this one 'cause it's got the X-Men vs. Hybrid -- and you know what that means. Collectors, get this one quickly, or you're up the creek. Terry Austin did the cover. [2/17]

THE UNCANNY X-MEN No. 145, May. "Murderworld" is by Chris Claremont, Dave Cockrum and Joe Rubinstein. Dave Cockrum's back as artist, and Dr. Doom, Arcade, Havok, Polaris, Iceman, the original Banshee and



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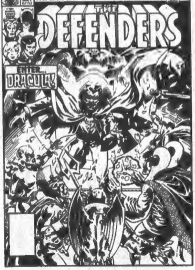
Joe Rubinstein are all on hand to say howdy. Cockrum and Rubinstein did the cover. [2/17]

THE DEFENDERS No. 95, May. "The Vampire Strikes Back" is by J. Marc DeMatteis, Don Perlin and Joe Sinnott. Continuing the spooky treatment, Dracula is the guest-villain, not to mention the Six-Fingered Hand, Nighthawk's brand-new powers, and the secret of (gasp!) Hellcat's mother. Pat Broderick



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and Al Milgrom did the cover. [2/24]

FANTASTIC FOUR No. 230, May. "Firefrost And The Ebon Seeker" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. In the final confrontation with the Ebon Seeker, The Avengers

make a guest-appearance. Sienkiewicz and Sinnott did the cover. [2/24]

THE HULK!, No. 26, May. "Namasti" is by J. Marc DeMatteis, Gene Colan and Alfredo Alcala. Out of Bruce Banner's past comes his old college roommate, now leader of a religious sect of extremists. Also: "Where Troops Are Encamped" by Lora Byrne, Colan and Alcala, involving a band of people who believe that a holocaust is coming and nobody's gonna keep them from surviving. Joe Jusko did the cover. [2/24]

IRON MAN No. 146, May. "Blacklash and The Burning" is by David Michelinie, John Romita Jr. and Bob Layton. An old villain returns

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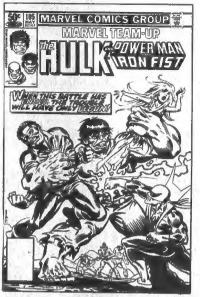
under the new name of Blacklash. Plus, the secret of Vic Martinelli. Layton did the cover. [2/24]

MARVEL SUPER ACTION STARRING THE AVENGERS No. 31, May. "When Strikes The Squadron Sinister" is by Roy Thomas, Sal Buscema and Sam Grainger. From AVENGERS #70. Buscema and Grainger did the cover. [2/24]



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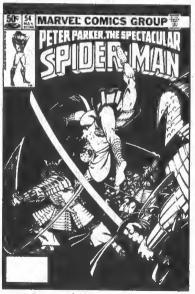
MARVEL TEAM-UP STARRING THE HULK, POWER MAN AND IRON FIST No. 105, May. "A Circle Of Hate" is by Tom DeFalco, and possibly Herb Trimpe and Mike Esposito. A last minute substitution: The Hulk vs. Power Man and Iron Fist. Al Milgrom did the cover. [2/24]

MASTER OF KUNG FU No. 100, May. "Red of Fang and Claw, All Love Lost" is by Doug Moench, with Chapter One by Gene Day and Mike Zeck, Two by Zeck and Day, and Three by Zeck and John Beatty. Though it's only Shang-Chi's 86th adventure, it's a hundredth issue, so it's double-sized. Shang-Chi faces, among other things, the stalker of Whitechapel, while Leiko Wu faces peril elsewhere. Zeck did the cover. [2/24]



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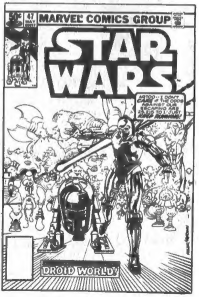
PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 54, May. "To Save The Smuggler" is by Roger Stern, Marie Severin and Jim Mooney. Spider-Man finds himself in the odd position of having to save his foe, The Smuggler, from the deadly Maggia assassins. He and Daredevil should get together and compare notes. Frank Miller and Walt Simonson did the cover. [2/24]

STAR WARS No. 47, May. "Droid World" is by J. Marc DeMatteis, Carmine Infantino and Gene Day. Searching for Han, Lando and Chewbacca enter a seeming-paradise created by Cody Sunn-Childe. Plus, C3PO and R2D2 get into trouble. Frank Miller and Jim Sherman did the cover. [2/24]



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